

Masterpieces by the
Master Engravers & Etchers



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M A S T E R P I E C E S
BY THE
MASTER ENGRAVERS AND ETCHERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT 8:30 ON THE EVENINGS OF
WEDNESDAY, APRIL 12th, AND THURSDAY, APRIL 13th, 1916
UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK CITY

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET
BEGINNING SATURDAY, APRIL 8TH, 1916
AND CONTINUING UNTIL THE TIME OF SALE

MASTERPIECES BY THE MASTERS
OF
ENGRAVING AND ETCHING
AND INCLUDING
FRENCH AND ENGLISH 18TH CENTURY
STIPPLES, MEZZOTINTS AND COLOR PRINTS

TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF MR. R. EDERHEIMER
ON WEDNESDAY, APRIL 12, AND THURSDAY, APRIL 13, 1916
AT THE HOUR OF 8:30 IN THE EVENING
AT THE AMERICAN ART GALLERIES

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH



ALBRECHT DÜRER

Adam and Eve

(See No. 28)

ILLUSTRATED CATALOGUE OF
MASTERPIECES BY THE MASTERS
OF
ENGRAVING AND ETCHING
AND INCLUDING
FRENCH AND ENGLISH 18th CENTURY
STIPPLES, MEZZOTINTS AND COLOR PRINTS

TO BE SOLD WITHOUT RESERVE OR PROTECTION

ON WEDNESDAY, APRIL 12th, AND THURSDAY, APRIL 13th, 1916
AT THE HOUR OF 8:30 IN THE EVENING

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

INTRODUCTORY NOTE BY MR. EDERHEIMER

When the 17th Century Portrait Engravings which I had purchased from Mr. Junius S. Morgan were being sold I stated that which had long been in my mind, namely, that it was my earnest desire to relinquish as far as possible, that part of my business which had to do with the private sale of other than original drawings by the Old Masters, to which, during the past few years, I have been devoting the more considerable portion of my time.

The more thought I have given to this desire, the stronger has become my inclination to make an earnest effort to carry it into effect and I shall try to explain here as briefly as possible the reasons that have prompted me to my conclusions and caused me to consign to the American Art Association for absolute and unrestricted public sale, the most important part of my collections of old engravings and etchings.

Not every art lover needs to be a dealer, but every art dealer should be a lover. A real lover cannot help being a connoisseur after devoting the greater part of his life to his favorite pastime. An art loving dealer should never acquire a bad print. It should not require the skill of a good salesman to sell a good engraving. Good pieces of art—especially engravings, as to which there exists such wide literature and reference material—should take care of themselves as far as their selling is concerned. With drawings it is a different matter. Here is a new field for this country where some interesting pioneer work can be done in a branch which is the most fascinating of all for the real lover of art.

It will undoubtedly be considered a strange confession for an art dealer to state that he dislikes nothing as much as the selling end of his profession, but such it is with me, at least so far as engravings are concerned. I frankly admit that I consider myself a very poor salesman. I have never tried to win the patronage of a visitor whose confidence I instinctively felt lacking. I become cross when people at my galleries say that they consider Zorn a greater etcher than Rembrandt, discourteous when some art novice declares Dürer's works as "punk," and impatient with the collector whose fad is wide margins or perfect conditions, irrespective of excellence of impression or rarity of the print itself.

These being my feelings I naturally welcome the opportunity of disposing of my engravings in a manner other than my doing the actual selling.

Some of my friends have said "Is it not too great a risk for you to offer your property at public sale, unless you can protect yourself at the sale?" To this I have replied as I believe, and that is that I have absolute confidence in the Ameriean Art Association and that through it will be afforded me as good and safe an opportunity for disposing of good works of art as any individual dealer can have; and it is with this idea in mind that I have willingly pledged myself to refrain from any protection whatever and to permit my collection to be disposed of absolutely and without restriction.

The idea of having an art-loving public, collectors and dealers pass judgment upon my conclusion is fascinating and should they not uphold my opinion I shall still rest content and feel that I deserve the resulting loss.

* * *

In preparing the catalogue of my collection I have had the hearty support and assistance of the Association in setting forth the items in a more scholarly or scientific manner than is customary, not that the idea is new, for the excellent eatalogue and introductory note of Mr. H. C. Hoskier, whose collection was dispersed by the Association in 1914, follow the general scheme used by me, and that is to make the catalogue something like an illustrated handbook showing the development of the art of engraving from the early Niello through all its stages to the end of line engraving in the early part of the 19th Century. To make this little "History of Engraving" as complete as possible, I even went into the market and acquired a few specimens which I thought important links so as to round out my material and fill those gaps which private sales had naturally caused.

In addition to my own collection I have also consigned to the Association as the authorized representative of their London owner and acting under his consent and instructions some twenty-four prints in color of unusual brilliancy and exceptional interest; that I have consented to the inclusion of these color prints in my catalogue and that they be exhibited and sold with my own prints is due not only to my desire to accommodate the owner thereof, but also because I think that they are of the very highest quality and should be of great interest to those art lovers who would be attracted by my own material.

* * *

The catalogue starts with the early Italian engravings, showing those interesting first specimens of art, the Nielli, in four rare and unusual pieces. Besides the very fine Mantegna plates, mostly from the Junius S. Morgan collection, are found rare pieces by Jacopo de' Barbari, Moeetto, Nicoletto da Modena, Zuan Andrea and others. The German school of the great period (Dürer, of whose work 36 fine

plates are shown) is preceded by some 15th Century masters, headed by Schongauer, whose finest plate is shown here in an extraordinarily brilliant impression. The Italias of the 16th Century are well illustrated, especially by 20 selected pieces of Marc-Antonio, from two famous collections. These are followed by an unusually rich collection in itself representing that interesting class of engravings on wood in Chiaroscuro.

Etchers of the 17th Century, with Rembrandt, Ostade and others, are preceded by a miscellaneous number of engravers and etchers of the earlier part of the century, with interesting specimens by Goudt, Umbach Van de Velde, Hollar, Leoni, Ribera, etc., and French etchings by Callot and Claude.

There is an interesting series of Dutch portrait engravings showing amongst other works by Delff, Suyderhoef and Cornelis Visscher. These are followed by the French portrait engravers of the great period, dominated naturally by Nanteuil, who is represented by some 30 plates.

The schools of the 18th Century, both French and English, are especially rich in the representation of engravings in color, both as far as mezzotints and stipple engravings are concerned. The collection closes with a small selection of some of the finest line-engravings of the early 19th Century in unusually brilliant impressions. Interest in this kind of engraving has much declined within the last fifteen years, but I feel confident that full justice will be rendered to these extraordinarily beautiful representatives of a lost art.

In the description the states and conditions of impression have been faithfully stated, occasional defects have been conscientiously mentioned and exaggerations carefully avoided.

The illustrations do not by any means attempt to reproduce all of the finest items of the collection, as it has been manifestly impossible to do more than give representative examples, and with but little attention to the color prints, a reproduction of which in black and white gives so little idea of their true beauty of form or color.

RICHARD EDERHEIMER.

March 14, 1916.

Conditions of Sale

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

First Session, Numbers 1 to 179, inclusive

WEDNESDAY EVENING, APRIL 12th, AT 8:30 O'CLOCK

EARLY ITALIAN MASTERS

NIELLI

PEREGRINO DA CESENA (PEREGRINI)

Goldsmith and Niellist of the second part of the XVth Century.

PEREGRINO DA CESENA (PEREGRINI)

1. ABRAHAM DEPARTING FOR MORIAH.
Niello.

Duchesne, No. 10.

Only two other impressions known. The one in the British Museum has been compared with this impression, with the result that while the Museum print has margin, which shows the mark of Peregrino, it is otherwise a weaker and later impression. A NIELLO OF THE GREATEST BEAUTY, RECENTLY EXHIBITED AT THE FOGG MUSEUM, CAMBRIDGE, MASS.



No. 1

From the Charles Wickert Collection.

First Session, Wednesday Evening, April 12th

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EARLY ITALIAN MASTERS—Continued



No. 2

PEREGRINO DA CESENA (PEREGRINI)

2. THE TRIUMPH OF NEPTUNE. Niello.

Bartsch XIII., No. 208: Duchesne, No. 214.

Superb impression, without the margin which shows Peregrino's mark. OF THE GREATEST RARITY, LIKE ALL EARLY NIELLI OF SUCH QUALITY.

From the Charles Wickert Collection.

[**PEREGRINO DA CESENA (PEREGRINI)]**

3. A WOMAN WITH THREE MEN AND A SATYR CARRYING HIS WIFE ON HIS SHOULDER. Niello in the manner of Peregrino da Cesena.

Not in Bartsch: Duchesne, No. 244.

Strong early Niello in a magnificent impression. This plate is a contemporary reversed repetition of the Niello, Bartsch XVIII., page 101, No. 6, and Duchesne, No. 243. OF THE GREATEST RARITY.

From the Junius S. Morgan Collection.

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EARLY ITALIAN MASTERS—Continued



No. 4

NIELLO OF THE EARLY XVITH CENTURY

4. THE TRIUMPH OF GALATHEA.

Duchesne, No. 236.

After Raphael. Niello in impression of greatest beauty.
EXCESSIVELY RARE.

From the Baron Von Lanna Collection.

*First Session, Wednesday Evening, April 12th
For General Alphabetical Index see end of Catalogue*

EARLY ITALIAN MASTERS—Continued

ANDREA MANTEGNA

Born, Vincenza, 1431; died, Mantua, 1506. In his work for the first time engraving became monumental, and it is probable that he had a great effect upon Dürer. Mantegna's engravings remained the model for all subsequent artists in upper Italy until the time of Marcantonio Raimondi; that is to say, until the influence of the German school, and especially of Dürer's technique, gave to the development of engraving in Italy a new direction.



No. 5

MANTEGNA, ANDREA

5. BACCHANALIAN GROUP WITH SILENUS. Original painter-engraving.

Bartsch XIII. No. 20: Kristeller, No. 7: Hind, No. 2.

Good impression in dark-brown ink. Aside from a few clever repairs, in excellent condition. CAPITAL PLATE, VERY RARE.

Duplicate of the British Museum.

MANTEGNA, ANDREA

6. THE BATTLE OF SEA-GODS (RIGHT PORTION OF A FRIEZE). Painter-engraving.

Bartsch XIII. No. 17: Kristeller, No. 4: Hind, No. 5.

Very excellent impression in brownish-black ink in perfect condition. EXCEEDINGLY RARE.



SCHOOL OF MANTEGNA
Christ Descending into Hell
(See No. 8)

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EARLY ITALIAN MASTERS—Continued

MANTEGNA, ANDREA

7. THE BACCHANALIAN GROUP WITH SILENUS. Copy of the preceding.

Bartsch: Hind: Ottley, II. page 507.

The contemporary copy according to the above authorities, Ottley considering it the earlier original, probably lightly engraved on a softer medium than copper,—possibly pewter, as the unusual burr of this print leads to such conclusion. Early impressions showing the burr are of the utmost rarity, only a few being known. SUPERB EARLY IMPRESSION IN GREENISH GRAY INK, WITH MUCH BURR. With restorations and repairs in several spots.

From the Junius S. Morgan Collection.

MANTEGNA, ANDREA (SCHOOL OF)

8. CHRIST DESCENDING INTO HELL. Painter-engraving.

Bartsch XIII. No. 5: Hind, No. 5.

Strong early impression of the greatest beauty. Repaired. EARLY IMPRESSIONS IN SUCH QUALITY OF TONE ARE OF THE UTMOST RARITY.

From the Junius S. Morgan Collection.

(See Reproduction)

MANTEGNA, ANDREA (SCHOOL OF)

9. THE TRIUMPH OF CAESAR: THE PROCESSION OF ROMAN SENATORS. Painter-engraving.

Bartsch XIII. No. 11: Hind, No. 3.

Good impression in brown ink, with little margin. IN PERFECT CONDITION.

From the Junius S. Morgan Collection.

MANTEGNA, ANDREA (SCHOOL OF)

10. THE TRIUMPH OF CAESAR; SOLDIERS CARRYING TROPHIES. Painter-engraving.

Bartsch XIII. No. 14: Hind, No. 2.

The contemporary reversed copy of Bartsch No. 13, with the pilaster having arabesque ornament added on the right. Strong, very beautiful impression in brown ink.

From the Junius S. Morgan Collection.



ZOAN ANDREA
Four Women Dancing
(See No. 11)



GIROLAMO MOCELLLO
The Calumny of Apelles
(See No. 12)

First Session, Wednesday Evening, April 12th
For General Alphabetical Index see end of Catalogue

EARLY ITALIAN MASTERS—Continued

ZOAN ANDREA

“Most of the prints by this engraver are marked with the letters ‘Z.A.’ of which no one had been able to give a satisfactory explanation until the Abbé Zani informed us that in the Venetian dialect these letters signified Zoan (Giovanni) Andrea. Nothing is known of the life of this able engraver. His prints prove that he imitated the technique of Andrea Mantegna and it appears that several among his engravings were done after designs by that great master; it is certain that he copied several of Mantegna’s prints. He also copied several prints by Albrecht Dürer, among them *The Carrying off of Amymone*, the original of which is dated 1516. This goes to show that the prints of Zoan Andrea belong less to the fifteenth century than to the first decades of the sixteenth.”—BARTSCH.

ANDREA, ZOAN

11. FOUR WOMEN DANCING. Engraving on copper.

Bartsch XIII. No. 18: Hind (under Mantegna II., No. 12a).

Cleverly repaired in various spots. ONE OF THE MOST BEAUTIFUL EARLY ITALIAN PLATES IN GOOD LATER IMPRESSION.

(See Reproduction)

GIROLAMO MOCETTO

Painter and Engraver at Venice. Born, Verona, 1450. Pupil of Giovanni Bellini and Mantegna.

MOCETTO, GIROLAMO

12. THE CALUMNY OF APELLES. Engraving on copper.

Bartsch XIII (anonymous), No. 10: Hind, No. 9.

After a drawing by Mantegna. Beautiful impression of the Fourth State, and aside from two well-repaired tears, in very good condition. EXCESSIVELY RARE.

From the P. Gellatly Collection.

(See Reproduction)

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EARLY ITALIAN MASTERS—Continued

JACOPO DE' BARBARI

(The Master of the Caduceus)

Born, 1450; died before 1516. Worked in Venice, Nürnberg and Burgundy. Perhaps no engraver has ever had quite the mastery of draperies that Barbari possessed. His treatment of them was almost as far in advance of the contemporary Italian school as it was in advance of the German.



No. 13

BARBARI, JACOPO DE'

13. THE HOLY FAMILY WITH ST. PAUL. Engraving.

Bartsch VII. No. 5: Hind, No. 6.

Delicate impression, with small repair in upper left corner.

LOVELY PLATE OF THE GREATEST RARITY, SHOWN AT THE
FOGG MUSEUM EXHIBITION OF EARLY ITALIAN ENGRAVINGS,
CAMBRIDGE, MASS.



NICOLETTA DA MODENA
The Fate of the Evil Tongue
(See No. 14)

*First Session, Wednesday Evening, April 12th
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EARLY ITALIAN MASTERS—Continued

NICOLETTA DA MODENA (NICOLA ROSEX)

Goldsmith and Engraver. Born, Modena, about 1460.

MODENA, NICOLETTA DA (NICOLA ROSEX)

14. THE FATE OF THE EVIL TONGUE. Painter-engraving.

Bartsch XIII. No. 37: Hind, No. 31.

Very fine impression in perfect condition. OF THE GREATEST RARITY, RECENTLY SHOWN AT THE EARLY ITALIAN PRINT EXHIBIT OF THE FOGG MUSEUM, CAMBRIDGE, MASS.

From the Charles Wickert Collection.

(See *Reproduction*)

BENEDETTO MONTAGNA

Painter and Engraver. Worked in Vicenza from about 1500 until after 1540. Son of Bartolomeo Montagna, the painter.

MONTAGNA, BENEDETTO

15. MAN SEATED BY A PALM TREE. Painter-engraving.

Bartsch XIII. No. 28: Hind, No. 32.

Good impression of the Second State, with the name of Guidotti, at the foot of the palm tree, erased. RARE.

From the Count Enzenberg and Mascha Collections

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EARLY GERMAN MASTERS

UNKNOWN ITALIAN ENGRAVER OF THE EARLY XVITH CENTURY WITH THE MONOGRAM OF A "FOOT-TRAP" (CHAUSSE-TRAPPE) AND THE INITIALS G. A.

MASTER G. A., WITH THE FOOT-TRAP

16. ANTIQUE TRIUMPHAL ARCH. Engraving on copper.
Bartsch XV. No. 1.
The only print showing that monogram, known and described by Bartsch. Good later impression, probably reworked, with the address of Salamanca. **VERY RARE.**

EARLY GERMAN MASTERS

MARTIN SCHONGAUER

Famous Painter and the first German Engraver whose name is known to us. Born, Ulm, 1420 (or 1445?), lived and worked in Colmar, where he died in 1488 or 1491. In painting, he was the pupil of Rogier van der Weyden; in his engravings he followed somewhat the style of the Master E. S.

SCHONGAUER, MARTIN

17. THE ANNUNCIATION. Painter-engraving.
Bartsch VI. No. 3.
One of the loveliest of all early engravings and one of the finest of Schongauers. In fine silvery impression. **OF THE GREATEST RARITY.**
From the Junius S. Morgan Collection.

SCHONGAUER, MARTIN

18. THE NATIVITY. Painter-engraving.
Bartsch VI. No. 5.
Good, but somewhat worn impression. **OF THE GREATEST RARITY.**
From the Junius S. Morgan Collection.

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EARLY GERMAN MASTERS—Continued

SCHONGAUER, MARTIN

19. CHRIST IN PRAYER ON THE MOUNT OF OLIVES. Painter-engraving.

Bartsch VI. No. 9.

From the Passion Set. Good later impression, with a Collector's mark, not in Fagan.

SCHONGAUER, MARTIN

20. CHRIST BEARING THE CROSS. Painter-engraving.

Bartsch VI. No. 21.

The Large Plate. One of the few greatest Masterpieces of engraving, in a magnificent early impression. Like all the large plates of the period, this print has been creased and slightly restored, but it is perfect on the face, and according to Dr. Friedlaender of the Berlin Museum and other high authorities, is one of the finest impressions in existence. In such a state of preservation this plate is one of the greatest rarities known.

This impression has another feature which adds to its importance and interest. Bartsch states that Schongauer, on account of his attractive appearance, carried the sobriquet *Hipsch* (handsome) and refers to a note of that character on a painting by Burkmaier. Karel van Mander, the Dutch Vasari, calls him,—*Hupse Marten*. This impression bears on the reverse in a handwriting which has been declared by the experts of the Vienna Imperial Library to be “Dutch of the XVth Century”, the inscription,—“A (or U ?) M. va Hubsche Marten.”

From the H. F. Sewall Collection.

(See Reproduction)

SCHONGAUER, MARTIN

21. SAINT THOMAS. Painter-engraving.

Bartsch IV. No. 44.

Very fine early impression, inlaid in a modern margin. This print is not cut down, as some may think, on account of the fact that the spear-point the saint holds seems to be cut off. The plate never contained the entire spear.

From the Junius S. Morgan Collection.



MARTIN SCHONGAUER
Christ Bearing the Cross
(See No. 20)

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EARLY GERMAN MASTERS—Continued

SCHONGAUER, MARTIN

22. THE LORD ENTHRONED. Painter-engraving.

Bartsch VI. No. 70.

Fine early impression on paper with the bull's head watermark. EXCEEDINGLY RARE.

From the Junius S. Morgan Collection.

MASTER OF THE MONOGRAM AG. (ALBERT GLOCKENTON)

German School, End of the XVth Century. Strongly influenced by Schongauer, whose plates he also copied.

GLOCKENTON, ALBERT

23. THE CAPTURE OF CHRIST. Painter-engraving.



Bartsch VI. No. 5.

From the Passion Set. Excellent impression, with little margin. VERY RARE.

From the Von Hefner - Alteneck Collection.

GLOCKENTON, ALBERT

24. CHRIST CROWNED WITH THORNS. Painter - engraving.

Bartsch VI. No. 8.

From the Passion Set. VERY FINE IMPRESSION, NO MARGIN.

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EARLY GERMAN MASTERS—Continued

**MASTER OF THE MONOGRAM MZ.
(ZINK, ZASINGER, ZAGEL, ZINGEL?)**

Unknown German Engraver of the end of the XVth Century, generally called Martin Zasinger.

MASTER OF THE MONOGRAM MZ

- 25. SOLOMON ADORING THE IDOL.** Painter-engraving.

Bartsch VI. No. 1.

VERY FINE IMPRESSION AND OF GREAT RARITY.

From the Davidsohn Collection.

MASTER OF THE MONOGRAM MZ

- 26. THE MARTYRDOM OF ST. SEBASTIAN.** Painter-engraving.

Bartsch VI. No. 4.

VERY FINE IMPRESSION IN PERFECT CONDITION, WITH LITTLE MARGIN.

From the H. Fuessli and Peltzer Collections.

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GERMAN MASTERS OF THE XVITH CENTURY

A: (BURGKMAIR, DÜRER, KRUG, LAUTENSACK)

HANS BURGKMAIR

Famous German Painter, and Engraver in wood-cut and chiaroscuro. Born, Augsburg, 1473; died there in 1531. Pupil of his father and strongly influenced at Nuremberg by Dürer.



No. 27

BURGKMAIR, HANS

27. MERCURY AND VENUS. Etching on iron.

Bartsch VII. No. 1.

The only etching known by the master and one of the first specimens of that art. BEAUTIFUL IMPRESSION IN PERFECT CONDITION WITH MARGIN.

From the Von Hefner-Alteneck Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued

ALBRECHT DÜRER

Born, Nürnberg in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486 Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of that day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany. During this time he visited Colmar in order to see Martin Schongauer, only to find that the great master had died shortly before. He returned to Nürnberg in 1494, and his works from that date until 1505 belong to what is called his First Period.

In the autumn of 1505 Dürer undertook a journey to Venice. With his return in 1507 begins the Second Period of his work, and in it the influence of the art of Italy can be distinctly traced.

In 1520-21 Dürer was in the Netherlands and the works from that time until his death in 1528 comprised the Third Period of his work.

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps*, unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face. . . . Although it would seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame and taken so sympathetic a grasp of the human heart."—LIONEL CUST.

DÜRER, ALBRECHT

28. ADAM AND EVE. Painter-engraving. 1504.

Bartsch VII. No. 1.

Capital plate in an impression of the greatest beauty, of the First State, showing a little margin, on paper with the watermark of the bull's head. OF EXTREME RARITY.

Duplicate from the Berlin Museum and from the H. S. Theobald Collection.

(*See Frontispiece*)

DÜRER, ALBRECHT

29. THE MAN OF SORROWS, WITH ARMS EXTENDED. Painter-engraving.

Bartsch VII. No. 20.

Good early impression.

DÜRER, ALBRECHT

30. THE SUDARIUM OF ST. VERONICA, HELD BY TWO ANGELS. Painter-engraving. 1513.

Bartsch VII. No. 25.

IMPRESSION OF GREAT BRILLIANCE.

From the Fritz Rumpf Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 31

DÜRER, ALBRECHT

31. THE VIRGIN (WITH SHORT HAIR) HOLDING THE CHILD AND STANDING ON A CRESCENT. Painter-engraving. 1514. Bartsch VII. No. 33. IMPRESSION OF GREAT BRILLIANCY.
Duplicate from the Junius S. Morgan Collection.

DÜRER, ALBRECHT

32. THE VIRGIN NURSING THE CHILD. Painter-engraving. 1512. Bartsch VII. No. 36.
BEAUTIFUL IMPRESSION, IN PERFECT CONDITION, WITH LITTLE MARGIN ALL AROUND.
From the H. C. Hoskier Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 33

DÜRER, ALBRECHT

33. THE VIRGIN HOLDING A PEAR. Painter-engraving. 1511.
Bartsch VII. No. 41.

Impression of supreme beauty and brilliancy, with three eighths margin all around, on paper with the watermark of the anchor within a circle. DÜRER PLATES OF SUCH QUALITY ARE OF EXCESSIVE RARITY.

From the Julian Marshall, Morrison, and Robert Dumesnil Collections.

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GERMAN MASTERS, XVIth CENTURY—Continued

DÜRER, ALBRECHT

34. THE SUDARIUM HELD BY ONE ANGEL. Etching on iron. 1516.

Bartsch VII. No. 26.

Excellent impression before the rust-spots. IN PERFECT CONDITION.

DÜRER, ALBRECHT

35. THE VIRGIN WITH CROWN OF STARS HOLDING A SCEPTRE.

Painter-engraving. 1516.

Bartsch VII. No. 32.

Very beautiful early impression with a little margin. The hair shows traces of old-coloring.

From the St. Johns Dent Collection.

DÜRER, ALBRECHT

36. ST. PHILIPP. Painter-engraving. 1526.

Bartsch VII. No. 46.

From the set of the Five Disciples of Christ. With slight damage repaired in the white paper at the upper left corner. SUPERB IMPRESSION.

From the W. Koller, Theodore Irwin and Junius S. Morgan Collections.

DÜRER, ALBRECHT

37. ST. BARTOLOMEW. Painter-engraving. 1523.

Bartsch VII. No. 47.

IMPRESSION OF GREATEST BRILLIANCY WITH MARGIN.

From the Morrison and Junius S. Morgan Collections.

DÜRER, ALBRECHT

38. ST. THOMAS. Painter-engraving. 1514.

Bartsch VIII. No. 48.

VERY STRONG AND BRILLIANT IMPRESSION.

From the Junius S. Morgan Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued

DÜRER, ALBRECHT

39. ST. SIMON. Painter-engraving. 1523.
Bartsch VII. No. 49.
With slight damage in the white paper on the upper left corner. **VERY BRILLIANT IMPRESSION.**
From the W. Koller, Theodore Irwin and Junius S. Morgan Collections.

DÜRER, ALBRECHT

40. ST. PAUL. Painter-engraving. 1514.
Bartsch VII. No. 50.
With margin. **MAGNIFICENT IMPRESSION IN PERFECT CONDITION.**
From the Marshall, Morrison and Junius S. Morgan Collections.

DÜRER, ALBRECHT

41. ST. CHRISTOPHER (HIS HEAD TURNED BACKWARDS). Painter-engraving. 1521.
Bartsch VII. No. 51.
Very excellent impression in perfect condition.
From the Emil Schroeter Collection.

DÜRER, ALBRECHT

42. ST. SEBASTIAN ATTACHED TO A COLUMN. Painter-engraving.
Bartsch VII. No. 56.
Very good impression, with margin.

DÜRER, ALBRECHT

43. THE SORCERESS. Painter-engraving.
Bartsch VII. No. 67.
Rare piece in good early impression, but somewhat stained and with thin spots in the paper owing to having been mounted.

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 44



No. 45

DÜRER, ALBRECHT

44. APOLLO AND DIANA. Painter-engraving.

Bartsch VII. No. 68.

Very rare piece interestingly exhibiting the influence of Jacopo de'Barbari upon the early work of Dürer. EXTREMELY FINE IMPRESSION.

DÜRER, ALBRECHT

45. THE SATYR FAMILY. Painter-engraving. 1505.

Bartsch VII. No. 69.

VERY FINE IMPRESSION.

From the Lord Aylesford Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 46

DÜRER, ALBRECHT

46. THE RAPE OF AMYMONE. Painter-engraving.

Bartsch VII. No. 71.

One of the largest of the earlier plates of the master in an impression of supreme brilliancy. IN PERFECT CONDITION.

From the A. Firmin-Didot Collection.



ALBRECHT DÜRER
Melancholia
(See No. 47)

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GERMAN MASTERS, XVIth CENTURY—Continued

DÜRER, ALBRECHT

47. **MELANCHOLIA.** Painter-engraving. 1514.

Bartsch VII. No. 74.

Masterpiece of engraving and Dürer's capital plate in an impression which various experts have pronounced to be the finest they have seen. It is hard to find a very strong impression of this plate where the darker spots, especially in the centre of print from the head of the brooding Genius to the little angel, appear as clear and lucid as in the impression here shown. These parts appear mostly blurred except in the lighter impressions. Small margin restored.

From the Count Archinto, Galichon, Firmin-Didot and Marsden J. Perry Collections.

(See Reproduction)

DÜRER, ALBRECHT

48. **THE LITTLE COURIER.** Painter-engraving.

Bartsch VII. No. 80.

LOVELY IMPRESSION IN PERFECT CONDITION SHOWING THE FULL BORDER-LINE. RARE.

DÜRER, ALBRECHT

- 49—**THE LARGE FORTUNE.** Painter-engraving.

Bartsch VII. No. 77.

Capital plate in an impression of unsurpassable brilliancy on paper with the watermark of the high crown. On the reverse, written in ink, is the following,—*A Paris chez Pierre Mariette Rue St. Jacques a l'esperance 1679.* Mariette, a famous collector and publisher, is known to have affixed his signature to all the very fine plates that passed through his hands. It is believed to be the first time, however, that his full address has appeared beside his sig-

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 49

[No. 49—Continued]

nature and date, a fact which might indicate that Mariette attached more than ordinary importance to this magnificent impression. FROM THE TECHNICAL POINT OF VIEW, ESPECIALLY AS FAR AS THE LANDSCAPE IS CONCERNED, THIS PLATE IS CONSIDERED TO BE DÜRER'S MOST PERFECT ENGRAVING.

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 50

DÜRER, ALBRECHT

50. THE HOSTESS AND THE COOK. Painter-engraving.

Bartsch VII. No. 84.

VERY FINE IMPRESSION, WITH LITTLE MARGIN.

From the Fritz Rumpf Collection.

DÜRER, ALBRECHT

51. THE TURK AND HIS FAMILY. Painter-engraving.

Bartsch VII. No. 85.

Shows the full border-line and a little margin. IMPRESSION OF GREATEST BRILLIANCY.

From the F. Koch and Junius S. Morgan Collections.

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GERMAN MASTERS, XVIth CENTURY—Continued

DÜRER, ALBRECHT

52. THE STANDARD-BEARER. Painter-engraving.

Bartsch VII. No. 87.

With little margin. EXCEEDINGLY BRILLIANT IMPRESSION.

From the Dr. A. Straeter and Junius S. Morgan Collections.

DÜRER, ALBRECHT

53. THE MARKET-PEASANTS. Painter-engraving. 1512.

Bartsch VII. No. 89.

A CHARMING PLATE IN A BEAUTIFUL IMPRESSION.

DÜRER, ALBRECHT

54. THE PROMENADE. Painter-engraving.

Bartsch VII. No. 94.

Scene: A nobleman and lady are walking in an open landscape. To the right behind a tree stands Death holding an hour-glass. With slight tear in the white paper near the centre of the upper margin, repaired. VERY GOOD DARK IMPRESSION.

Duplicate from the Junius S. Morgan Collection.

DÜRER, ALBRECHT

55. THE MONSTROUS PIG. Painter-engraving.

Bartsch VII. No. 95.

IMPRESSION OF EXTRAORDINARY BRILLIANCY.

From the H. F. Sewall and Junius S. Morgan Collections.

DÜRER, ALBRECHT

56. THE LITTLE HORSE. Painter-engraving. 1505.

Bartsch VII. No. 96.

Shows very little margin on three sides, but closely trimmed and little margin restored on the left side. OF UNSURPASSEABLE BRILLIANCY.

From the Robert Dunesnil and Junius S. Morgan Collections.

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GERMAN MASTERS, XVIth CENTURY—Continued

DÜRER, ALBRECHT

57. THE COAT OF ARMS WITH THE COCK. Painter-engraving.

Bartsch VII. No. 100.

Paper shows three thin spots and upper left corner has been invisibly restored. STRONG AND BEAUTIFUL IMPRESSION OF ONE OF DÜRER'S TECHNICAL MASTERPIECES.



No. 58

DÜRER, ALBRECHT

58. THE COAT OF ARMS OF DEATH. Painter-engraving.

Bartsch VII. No. 101.

Capital plate, slightly foxed, however, and little margin restored. Near the upper right corner is the signature,—
P. Mariette 1666. BEAUTIFUL EARLY IMPRESSION.

From the Marsden J. Perry Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued

DÜRER, ALBRECHT

59. ALBRECHT VON BRANDENBURG, CARDINAL OF MAINZ. Painter-engraving. 1523.

Bartsch VII. No. 103.

Shows on the inscription tablet near lower right corner, and on the reverse the signature of,—*Pierre Mariette* 1668. **VERY FINE IMPRESSION.**



No. 60

DÜRER, ALBRECHT

60. PHILIPP MELANCHTHON. Painter-engraving. 1526.

In perfect condition on paper with the watermark of the little jug. **BEAUTIFUL IMPRESSION.**

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GERMAN MASTERS, XVIth CENTURY—Continued

DÜRER, ALBRECHT

61. THREE BISHOPS. Woodcut.
Bartsch VII. No. 118.
EXTRAORDINARILY FINE IMPRESSION. RARE.

DÜRER, ALBRECHT

62. ULRICH VARNBUELER. Wood-engraving. 1522.
Bartsch VII. No. 155.
Capital plate, one of the five portraits on wood by Dürer.
VERY FINE IMPRESSION. RARE.

DÜRER, ALBRECHT

63. ST. MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR. Wood-cut.
Bartsch Appendix, page 179. No. 18.
Bartsch states that the monogram is on the upper right;
while Passavant Vol. III. No. 251 speaks of the early
impressions as being without a monogram. EXCEEDINGLY
FINE IMPRESSION, WITHOUT THE MONOGRAM. VERY RARE.

LUDWIG KRUG

Engraver and Goldsmith at Nuremberg, where, according to Fussli, he
died in 1535. Bartsch describes twelve engravings.

KRUG, LUDWIG

64. THE ADORATION OF THE MAGI. Painter-engraving. 1516.
Bartsch VII. No. 2.
Excellent impression with little margin. VERY RARE.
From the Von Baldinger Collection.

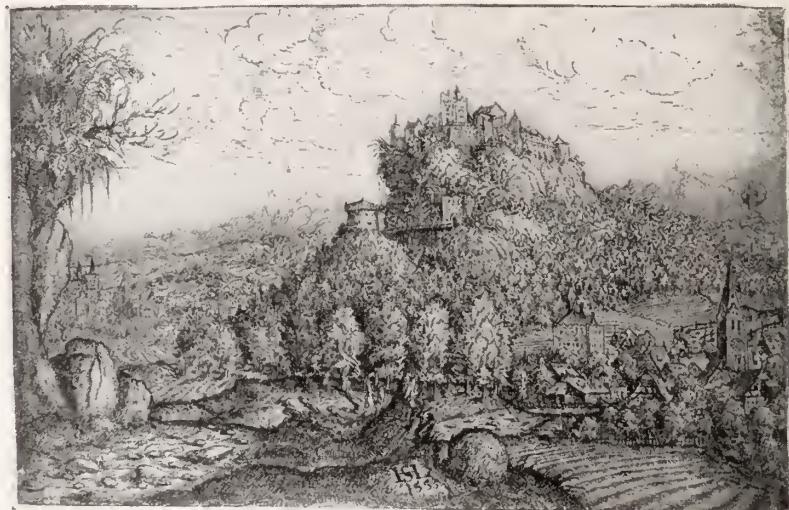
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GERMAN MASTERS, XVIth CENTURY—Continued

HANS SEBALD LAUTENSACK

Born, Bamberg, 1524; died, Vienna, between 1560 and 1563. Son of Paul Lautensack, a painter in Bamberg. While yet a child his parents settled in Nürnberg, and he lived there during the greater part of his life. From 1558 and until his death he worked in Vienna.



No. 65

LAUTENSACK, HANS SEBALD

65. LANDSCAPE WITH TOWN AND CASTLE. Painter-etching. 1553.

Bartsch Vol. IX. No. 37.

BRILLIANT IMPRESSION. RARE.

From the Baron Von Lanna Collection.

LAUTENSACK, HANS SEBALD

66. LANDSCAPE WITH A MEDIAEVAL CITY. Painter-etching. 1554.

Bartsch IX. No. 38.

VERY FINE IMPRESSION. RARE.

LAUTENSACK, HANS SEBALD

67. WIDE LANDSCAPE WITH THE TEMPTATION OF CHRIST. Painter-etching. 1559.

Bartsch IX. No. 47.

Very strong and dark impression. RARE.

LAUTENSACK, HANS SEBALD

68. WIDE LANDSCAPE WITH THE FLIGHT INTO EGYPT. Painter-etching. 1558.

Bartsch IX. No. 56.

Capital plate in superb impression, with little margin, invisibly repaired in the white paper. VERY RARE.

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GERMAN MASTERS OF THE XVITH CENTURY

B: "THE LITTLE MASTERS"

HEINRICH ALDEGREVER

(*One of the "Little Masters"*)

Born, Soest, in Westphalia, 1502. After having studied the engravings of Dürer for some time, he went to Nürnberg and became Durer's pupil. Aldegrever's prints are remarkable for the free and graceful treatment of the trees.

ALDEGREVER, HEINRICH

69. ADAM AND EVE. Painter-engravings (Pair). 1551.

Bartsch VIII. Nos. 7 and 8.

Good impressions.

Duplicates from the Royal Collection, Dresden.

ALDEGREVER, HEINRICH

70. ORNAMENT-VIGNETTE. Painter-engraving. 1537.

Bartsch VIII. No. 260.

Shows woman and man in centre and one child with ornamental foliage on each side. The monogram with date below the man on the right corner near the centre. EXTREMELY FINE IMPRESSION.



No. 70

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 71

ALDEGREVER, HEINRICH

71. GROTESQUE ORNAMENT. Painter-engraving.

Bartsch VIII. No. 281.

Represents a *mascaron* surrounded by two children and four sphinxes, one of which plays the violin. Above the middle of the left near the border is a tablet with monogram and date 1550. BRILLIANT IMPRESSION.

From the Emil Schroeter Collection.

ALBRECHT ALTDORFER

(*One of the “Little Masters”*)

Born, Ratisbon, 1480; died there, 1538. The oldest artist in the group of the Little Masters who was least dependent on Dürer in the formation of his style.—HIND.

ALTDORFER, ALBRECHT

72. JUDITH CARRYING THE HEAD OF HOLOFERNES ON THE POINT OF HER SWORD. Painter-engraving.

Bartsch VIII. No. 1.

Monogram near the upper right corner. With margin.
VERY FINE IMPRESSION.

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GERMAN MASTERS, XVIth CENTURY--Continued

ALTDORFER, ALBRECHT

73. KING SOLOMON ADORING THE IDOL. Painter-engraving.

Bartsch VIII. No. 4.

PERFECT AND CLEAR IMPRESSION.

ALTDORFER, ALBRECHT

74. THE VIRGIN ENTHRONED. Painter-engraving.

Bartsch VIII. No. 13.

With margin. BEAUTIFUL IMPRESSION OF THE MINUTE PLATE. VERY RARE.



No. 74

ALTDORFER, ALBRECHT

75. THE VIRGIN AND ST. ANNA. Painter-engraving.

Bartsch VIII. No. 14.

Good impression. VERY RARE.

From the Von Hefner-Altenbeck Collection.

ALTDORFER, ALBRECHT

76. THE VIRGIN AND CHILD IN AN OPEN LANDSCAPE. Painter-engraving.

Bartsch VIII. No. 17.

The Virgin is seated at foot of a pine-tree holding the infant Christ upon her lap who is extending his hands as if pronouncing a benediction.

One of the few larger plates by Altdorfer. Excellent impression. VERY RARE.

ALTDORFER, ALBRECHT

77. THE CENTAUR. Painter-engraving.

Bartsch VIII. No. 37.

Very small plate. EXTREMELY FINE IMPRESSION. RARE.

From the Baron Von Lanna Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued

ALTDORFER, ALBRECHT



No. 78

78. Two SATYRS FIGHTING FOR A NYMPH. Painter-engraving.

Bartsch VIII. No. 38.

Strongly suggests Dürer's "Jealousy." FINE AND DELICATE IMPRESSION.

From the Von Baldinger Collection.

ALTDORFER, ALBRECHT

79. WOMAN BATHING. Painter-engraving. 1523.

Bartsch VIII. No. 56.

Very small plate. Good impression.

ANONYMOUS GERMAN MASTERS OF THE XVIth CENTURY

(*In the Style of the "Little Masters"*)

ANONYMOUS GERMAN MASTER

80. ORNAMENT FOR A DAGGER-HILT. Painter-engraving.

Bartsch X. No. 49.

Grotesque ornament supported by a *mascaron* with fantastic animals and two lions-heads. Above, a child holding a shield on which Hercules is standing.

ORNAMENT FOR A DAGGER-HILT. Painter-engraving.

Bartsch X. No. 50.

A winged female figure supporting ornamental foliage; in upper part, a Roman warrior replacing his sword in scabbard.

Superb pair. BRILLIANT IMPRESSIONS.

From the Baron Von Lanna Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued

ANONYMOUS GERMAN MASTER

81. GROTESQUE ORNAMENT. Painter-engraving.

Undescribed.

Suggestive of Aldegrever, showing an escutcheon with two men supported and surrounded by fantastic heads and animals.

Good impression. Mounted.

ANONYMOUS MASTER OF ABOUT 1500

82. THE JUDGMENT OF PARIS. Painter-engraving.

Undescribed.

Circular plate, diameter 1 3/8 inches in the style of a German master of the XVth Century. Quaint and interesting rarity.

From the Davidsohn Collection.

BARTHEL BEHAM

(One of the “Little Masters”)

Born, Nürnberg, 1502. Died, Italy in 1540. “He has always been justly reckoned among the greatest artists of this group (the Little Masters). His prints show a masterly knowledge of drawing, always correct and often full of grace, as well as a technic of wonderful softness and delicacy.”—BARTSCH.



BEHAM, BARTHEL

83. SOLDIER SEATED ON A STUMP OF A TREE. Painter-engraving.

Bartsch VIII. No. 45.

With little margin. VERY FINE IMPRESSION. RARE.

BEHAM, BARTHEL

84. THE COAT OF ARMS OF HIERONYMUS BAUMGARTNER. Painter-engraving.

Bartsch VIII. No. 57.

With margin. Excellent impression. VERY RARE.

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GERMAN MASTERS, XVIth CENTURY—Continued

HANS SEBALD BEHAM

(One of the “Little Masters”)

Born, Nuremberg, 1500; died, Frankfort o/M 1550. Brother of Barthel Beham.

BEHAM, HANS SEBALD

85. THE EXPULSION FROM PARADISE. Painter-engraving. 1543.

Bartsch VIII. No. 7.

Excellent impression of the Second State (of 3) with the border, but before the vertical lines in the dark sky, above the clouds, between the legs of Eve.

From the Von Baldinger Collection.



No. 86

BEHAM, HANS SEBALD

86. TRITON AND NEREID. Painter-engraving. 1523.

Bartsch VIII. No. 86.

Charming engraving showing the early monogram of the artist,—HSP. IMPRESSION OF THE GREATEST BRILLIANCE. VERY RARE.

BEHAM, HANS SEBALD

87. HERCULES CARRYING OFF IOLE. Painter-engraving. 1544.

Bartsch VIII. No. 99.

From the set “The Twelve Labors of Hercules.” Very good impression.

BEHAM, HANS SEBALD

88. HERCULES FIGHTING THE TROJANS. Painter-engraving. 1545.

Bartsch VIII. No. 101.

From “The Labors of Hercules.” Good impression.

BEHAM, HANS SEBALD

89. ALLEGORICAL FIGURE REPRESENTING THE VICTORIOUS CHRISTIAN CHURCH. Painter-engraving.

Bartsch VIII. No. 128.

Very good impression of the Second State (of 3).

From the Brentano-Birkenstock Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 90

BEHAM, HANS SEBALD

90. PATIENCE ("PACIENTIA."). Painter-engraving. 1540.

Bartsch VIII. No. 138.

Superb early impression before the cross-hatchings on the leg of the angel. With little margin, together with the reversed copy of this plate in an excellent impression.

From the Baron Von Lanna Collection.

BEHAM, HANS SEBALD

91. THE DISTURBED LOVERS. Painter-engraving.

Bartsch VIII. No. 175.

SUPERB IMPRESSION.

From the Baron Von Lanna Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued



No. 92

BEHAM, HANS SEBALD

92. ORNAMENT WITH TWO CUPIDS RIDING ON MYTHICAL ANIMALS
Painter-engraving. 1544.

Bartsch VIII. No. 236.

VERY FINE IMPRESSION.

From the Von Baldinger Collection.

BEHAM, HANS SEBALD

93. SOLDIERS GUARDING A POWDER-BARREL. Painter-engraving.
Bartsch VIII. No. 197: Pauli I. No. 200.

First State (Pauli). EXCEEDINGLY FINE IMPRESSION.

From the P. Gellatly Collection.

BEHAM, HANS SEBALD

94. THE PENITENCE OF ST. CHRYSOSTOM. Painter-engraving.
Bartsch VIII. No. 215: Pauli, No. 70.

STRONG AND BRILLIANT IMPRESSION.

From the Von Baldinger Collection.

BEHAM, HANS SEBALD

95. STUDY OF THE HEAD OF A MAN. Painter-engraving. 1542.
Bartsch VIII. No. 219.

“Eines Mannes Haupt.” With little margin. IMPRESSION
OF THE GREATEST BRILLIANCY.

From the Robert Hoe Collection.

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GERMAN MASTERS, XVIth CENTURY—Continued

BEHAM, HANS SEBALD

96. ORNAMENT WITH TWO GROTESQUE FISH-HEADS. Painter-engraving.

Bartsch VIII. No. 235.

Brilliant impression of the First State, before the additional work on the palm-leaf.

From the Von Baldinger Collection.

BEHAM, HANS SEBALD

97. ORNAMENTAL DESIGN OF VASE HELD BY TWO CHILDREN.

Painter-engraving. 1531.

Bartsch VIII. No. 242.

Good impression. VERY RARE.

From the Emil Schroeter Collection.

JACOB BINCK

(One of the “Little Masters”)

Born, Cologne about 1504 (or 1490); died, Koenigsberg (Prussia) 1568 (1569).

BINCK, JACOB

98. JUDITH HOLDING SWORD IN LEFT HAND AND HEAD OF HOLOFERNES IN THE RIGHT. Painter-engraving.

Bartsch VIII. No. 8.

Date on tablet in upper left corner almost obliterated, otherwise good impression with little margin. RARE.

From the R. Peltzer Collection.

BINCK, JACOB

99. CUPID RIDING A DOLPHIN. Engraving.

Bartsch VIII. No. 47.

This is a reversed copy of the H. S. Beham print, Bartsch, No. 93. Good and clear impression. RARE.

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GERMAN MASTERS, XVIth CENTURY—Continued

MONOGRAMIST H. S. E.

Unknown German engraver of the XVIth Century in the manner of the Little Masters.

MONOGRAMIST H. S. E.

100. UPPER PART OF DAGGER-HILT, WITH LUCRETIA. Painter-engraving.

Passavant IV. No. 6. VERY FINE IMPRESSION OF GREATEST RARITY.

From the Baron Von Lanna Collection.

GEORG PENCZ

(*One of the “Little Masters”*)

Painter and Engraver. Born, Nuremberg, 1500; died, Koenigsberg, 1550.

PENCZ, GEORG

101. SUSANNA AND THE ELDERS. Painter-engraving.

Bartsch VIII. No. 27.

Typical “Little Master” engraving in good impression.

PENCZ, GEORG

102. MEDEA AND JASON. Painter-engraving. 1539.

Bartsch VIII. No. 71.

BRILLIANT IMPRESSION.

From the J. A. Boerner Collection.

PENCZ, GEORG

103. THE SIX TRIUMPHS OF PETRARCA. Painter-engravings (Set of 6).

Bartsch VII. Nos. 117-122.

Triumphs of,—Cupid, Chastity, Fame, Time, Death, Eternity. Complete set in uniformly brilliant impressions. IN PERFECT CONDITION.

Duplicate from the Royal Collection, Munich, and from the Von Baldinger Collection.

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DUTCH ENGRAVERS OF THE XVITH CENTURY LUCAS VAN LEYDEN, DIRICK VELLER, ALAERT CLAES

LUCAS VAN LEYDEN

Born, Leyden, 1494; died, 1533.

"His engravings rank with those of Marc Antonio and Albert Dürer. Good impressions are exceedingly rare, and even during the lifetime of the artist sold at high prices."

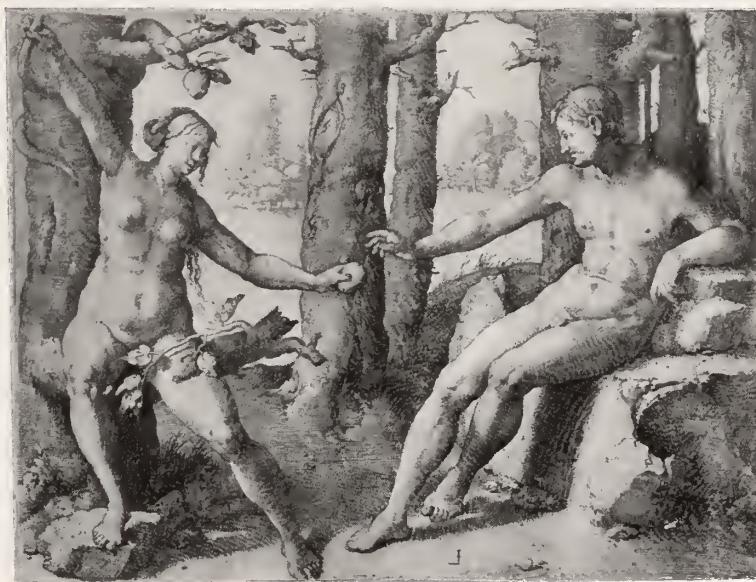
VAN LEYDEN, LUCAS

104. EVE, HANDING THE APPLE TO ADAM. Painter-engraving. 1529.

Bartsch VII. No. 3.

Good impression of the First State, before the address of Petri, on paper watermarked "Gothic P."

From the Junius S. Morgan Collection.



No. 105

VAN LEYDEN, LUCAS

105. ADAM AND EVE. Painter-engraving. Circa 1530.

Bartsch VII. No. 10.

Capital plate of the last period of the artist's work when he was completely under the influence of Marc-Antonio. With little margin. SUPERB IMPRESSION IN PERFECT CONDITION.

From the Junius S. Morgan Collection.

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DUTCH ENGRAVERS, XVIth CENTURY—Continued



No. 106

VAN LEYDEN, LUCAS

106. DAVID PLAYING BEFORE SAUL. Painter-engraving. Circa
1508.

Bartsch VII. No. 27.

Capital plate on paper with the watermark "Gothic P."
VERY FINE IMPRESSION.

From the Junius S. Morgan Collection.

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DUTCH ENGRAVERS, XVIth CENTURY—Continued

VAN LEYDEN, LUCAS

107. POTIPHAR'S WIFE ACCUSING JOSEPH. Painter-engraving. 1512.
Bartsch VII. No. 21.
With little margin, on paper with watermark of "Gothic P."
OF THE GREATEST BRILLIANCY.
From the Junius S. Morgan Collection.

VAN LEYDEN, LUCAS

108. DAVID IN PRAYER. Etching on iron. 1520.
Bartsch VII. No. 29.
One of the First Etchings. (See Pauli, Inkunabeln der Radierung. Plate 22). VERY FINE IMPRESSION. RARE.

VAN LEYDEN, LUCAS

109. THE VISITATION. Painter-engraving. *Circa* 1520.
Bartsch VII. No. 36.
Good impression with little margin.
Duplicate from the Berlin Museum and Von Nagler Collection.

VAN LEYDEN, LUCAS

110. THE VIRGIN AND CHILD STANDING ON CRESCENT IN NICHE.
Painter-engraving. 1518.
Bartsch VII. No. 81.
FINE IMPRESSION. VERY RARE.
From the Junius S. Morgan Collection.

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DUTCH ENGRAVERS, XVIth CENTURY—Continued

VAN LEYDEN, LUCAS

111. MAHOMET AND THE MONK SERGIUS. Painter-engraving.

Bartsch VII. No. 126.

Van Leyden's first dated plate, engraved 1508 at the age of fourteen. Capital plate in an early impression, which, though somewhat faint, does not signify that it is a later impression. Note that all the fine lines appear clearly,—impossible in a later Leyden print. Tone here is probably due to exposure to too much light. On paper with watermark of the "little dog."

From the Liphart and Junius S. Morgan Collections.

VAN LEYDEN, LUCAS

112. PORTRAIT OF A YOUNG MAN HOLDING A SKULL. Painter-engraving. *Circa* 1519.

Bartsch VII. No. 174.

Supposed to be the artist's self-portrait. Very good impression. RARE.

From the Duke of Arenberg Collection.

DIRICK JACOBSZOON VELLERT

(*Dirick van Star*)

Flourished at Antwerp between the years 1511 and 1544. "In this combination of etching with engraving, Lucas van Leyden has a follower in an Antwerp artist whose identity has only recently been established, Dirick Jacobszoon Vellert (Dirick van Star), as he has been called, from his signature. This point of contact, their close connection in style, and the fact that Vellert's earliest etchings are dated 1522, when Lucas was in Antwerp, seem to show that Vellert was inspired, if not instructed, in this sphere of art by Lucas van Leyden himself. As a designer of glass windows, Vellert had been at work in Antwerp for a decade before he turned to engraving."—HIND.

VELLERT, DIRICK JACOBSZOON

113. THE TEMPTATION OF CHRIST. Painter-engraving. 1525.

Bartsch VIII. No. 5.

Undoubtedly early impression. Mounted. VERY RARE.

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DUTCH ENGRAVERS, XVIth CENTURY—Continued



No. 114

VELLERT, DIRICK JACOBSZON

114. ST. BERNARD ADORING THE VIRGIN AND CHILD. Painter-en-graving. 1524.

Bartsch VIII. No. 8.

Exceedingly fine impression of one of the loveliest XVIth Century engravings. EXTREMELY RARE.

From the Brayton Ives Collection.

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DUTCH ENGRAVERS, XVIth CENTURY—Continued

ALAERT CLAES (CLAESSEN)

Engraver at Amsterdam in the early part of the XVIth Century; flourished between the years 1520-1555. He worked in the manner of the Little Masters.



No. 115

CLAES, ALAERT

115. THE VIRGIN CROWNED BY TWO ANGELS. Painter-engraving.
Not in Bartsch. Aumueller, No. 47.
Delicately engraved piece. OF GREAT RARITY.

CLAES, ALAERT

116. STANDARD BEARER, DRUMMER AND PIPER. Painter-engraving.
Not in Bartsch. Passavant, No. 121.
Circular plate in very good impression. RARE.

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ITALIAN ENGRAVERS OF THE XVITH CENTURY

MARC-ANTONIO RAIMONDI AND HIS SCHOOL

MARC-ANTONIO RAIMONDI

Born in Bologna about 1480; died there about 1530. Started work in the atelier of Francesco Francia. The antique had from the first a very strong fascination for him. About 1505 Raimondi came under the strong influence of Dürer, and made a series of copies of The Life of the Virgin and other woodcuts. He had now reached (1509) a degree of sureness and technical mastery of engraving which had not been attained up to that time in Italy. In 1509 or 1510 he went to Rome. At just this period he seems to have been much influenced by Lucas of Leyden. Shortly after coming to Rome he entered the studio of Raphael, and it is with Raphael's name that Marc-Antonio is associated most closely in the history of engraving. To Raphael he owed, above all, the ennobling of his artistic feeling for form and the astonishingly rapid development of his ability in drawing. There has been of late a tendency to minimize the importance of Marc-Antonio as an engraver, and his plates have been in less demand than usual. In former days they often commanded prices exceeding those paid for examples of Dürer and Rembrandt. This decline in valuation, aside from the fact that Marc-Antonio worked mostly from conceptions of other artists, may be due to the circumstance of there being so many mediocre impressions in the market which do not do justice to the skill of this master. Good impressions are exceedingly rare, and it is not often that such a representative lot of material as the one here exhibited is offered at unrestricted public sale. With one or two exceptions, these prints come from two celebrated collections,—that of the late Dr. Engelmann, of Leipzig, and that of Junius S. Morgan, the last-named furnishing the greater number.

RAIMONDI, MARC-ANTONIO

117. ADAM AND EVE DRIVEN FROM PARADISE. Engraving on copper.
Bartsch XIV. No. 2.
After Michelangelo. Beautiful early impression. VERY
RARE.
From the Junius S. Morgan Collection.

RAIMONDI, MARC-ANTONIO

118. THE LORD ORDERING NOAH TO BUILD THE ARK. Engraving on
copper.
Bartsch XIV. No. 3.
After Raphael. First State in perfect condition. EX-
TREMELY FINE IMPRESSION.
From the Junius S. Morgan Collection.

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ITALIAN ENGRAVERS, XVIth CENTURY—Continued

RAIMONDI, MARC-ANTONIO

119. THE LAST SUPPER. Engraving on copper.

Bartsch XIV. No. 26.

After Raphael. Impression of the greatest beauty. EXCEEDINGLY RARE.

From the Dr. Engelmann Collection.

(See Reproduction)

RAIMONDI, MARC-ANTONIO

120. THE HOLY FAMILY WITH THE INFANT ST. JOHN. Engraving on copper.

Bartsch XIV. No. 57.

After Raphael. The subject is commonly known as "La Vierge a la Longue Cuisse." With margins. Large early Italian engravings in this condition are of the greatest rarity. IMPRESSION OF THE GREATEST BRILLIANCY IN AN EXTRAORDINARILY FINE STATE OF PRESERVATION.

From the Fagan No. 276, Julian Marshall, Richard Fisher and Junius S. Morgan Collections.

RAIMONDI, MARC-ANTONIO

121. THE HOLY FAMILY. Engraving on copper.

Bartsch XIV. No. 60.

After Raphael. Bartsch writes concerning this; "Cette estampe qui est extrêmement rare, est un des chef d'œuvres de Marc-Antoine; il l'a gravée dans le temps de sa plus grande force avec un soin et une netteté admirables." With little margin. One of the most beautiful of all Italian engravings in an EXTREMELY FINE AND WARM EARLY IMPRESSION. OF THE GREATEST RARITY.

From the Liphart Collection.

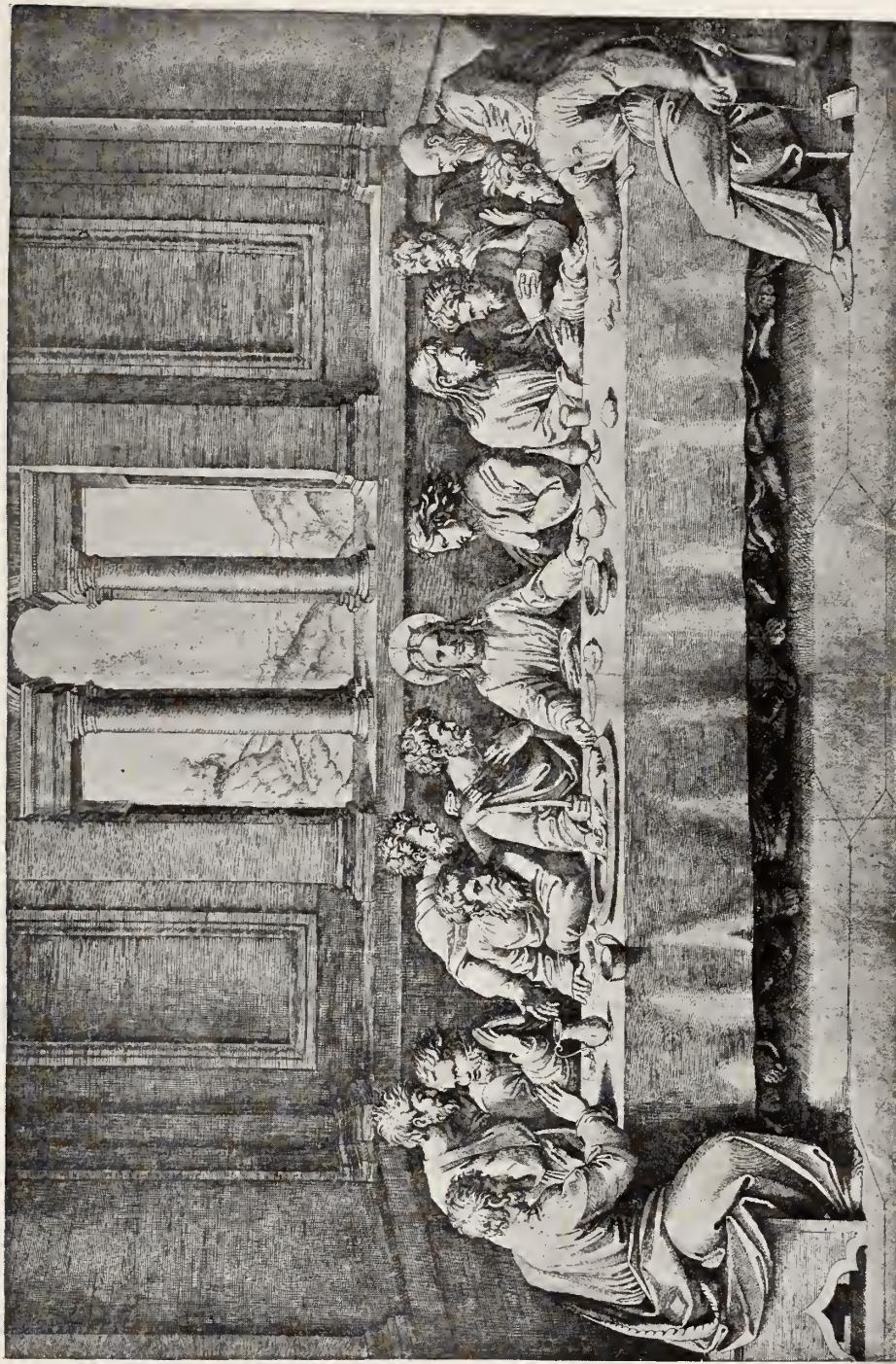
RAIMONDI, MARC-ANTONIO

122. ST. CECILIA. Engraving on copper.

Bartsch XIV. No. 116.

After Raphael. Capital plate in rich early impression with little margin. Cleverly repaired in various spots. On paper with the watermark of a hand.

From the Dr. Engelmann Collection.



MARC-ANTONIO RAIMONDI
The Last Supper
(See No. 119)

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ITALIAN ENGRAVERS, XVIth CENTURY—Continued

RAIMONDI, MARC-ANTONIO

123. DIDO. Engraving on copper.

Bartsch XIV. No. 187.

After Raphael. Only the figure, however, was engraved after Raphael, the landscape was taken from Van Leyden's plate, "The Holy Family," Bartsch, No. 85. Strong early impression on paper somewhat browned. (It is also interesting to note that Marc-Antonio took the landscape for his "Climbers" from Van Leyden's "Mahomet", and the landscape for his "Lucretia" from the same artist's "Susannah and the Elders." Repaired. OF THE GREATEST RARITY.

From the Junius S. Morgan Collection.

RAIMONDI, MARC-ANTONIO

124. THE JUDGMENT OF PARIS. Engraving on copper.

Bartsch XIV. No. 245.

After Raphael. Capital plate in warm impression of the First State, before the address of Salamanca, the traces of the preparatory treatment of the plate with pumice-stone still visible, especially below Venus and Paris. Little margin and cleverly repaired. On paper with the watermark of the "Scissors."

From the Dr. Engelmann Collection.

RAIMONDI, MARC-ANTONIO

125. MOUNT PARNASSUS. Engraving on copper.

Bartsch XIV. No. 247.

After Raphael. Capital plate in superb early impression, in a very warm and rich tone. IMPRESSIONS OF SUCH QUALITY ARE OF THE GREATEST RARITY.

RAIMONDI, MARC-ANTONIO

126. A FAUN PLAYING THE FLUTE WITH A LITTLE BOY. Engraving on copper.

Bartsch XIV. No. 296.

Early work, very likely not after Raphael.

BEAUTIFUL EARLY IMPRESSION.

From the R. Bathurst and Junius S. Morgan Collections.

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ITALIAN ENGRAVERS, XVIth CENTURY—Continued

RAIMONDI, MARC-ANTONIO

127. THE YOUNG AND THE OLD BACCHANT. Engraving on copper.
Bartsch XIV. No. 294.

After Raphael or Giulio Romano. IMPRESSION OF GREAT
BRILLIANCY. VERY RARE.

From the Liphart and Junius S. Morgan Collections.



No. 127

RAIMONDI, MARC-ANTONIO

128. THE APOLLO OF THE BELVIDERE. Engraving on copper.

Bartsch XIV. No. 331.

Good early impression, cleverly repaired. EXTREMELY
RARE.

From the Junius S. Morgan Collection.

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ITALIAN ENGRAVERS, XVIth CENTURY—Continued

RAIMONDI, MARC-ANTONIO

129. APOLLO. Engraving on copper.

Bartsch XIV. No. 334.

From Raphael's School of Athens. EXTREMELY FINE EARLY IMPRESSION.

From the Junius S. Morgan Collection.

RAIMONDI, MARC-ANTONIO

130. THE THREE GRACES. Engraving on copper.

Bartsch XIV. No. 340.

From an antique sculpture. MAGNIFICENT EARLY IMPRESSION IN PERFECT CONDITION.

From the Fuessli and Dr. Engelmann Collections.

RAIMONDI, MARC-ANTONIO

131. MARS, VENUS, AND CUPID. Engraving on copper. 1508.

Bartsch XIV. No. 345.

Early plate after Francia or Montegna. Excellent impression of the regular state, with the head of Medusa on the shield, with little margin. IN PERFECT CONDITION.

From the Dr. Engelmann Collection.

RAIMONDI, MARC-ANTONIO

132. THE "QUOS EGO" (NEPTUNE APPEASING THE TEMPEST). Engraving on copper.

Bartsch XIV. No. 352.

After Raphael. Bartsch states,—“On la considère comme une des plus considerables de l'oeuvre de ce maître, et elle est très rare.” Early impression before the retouches and without the address of Salamanca. Capital plate in perfect condition. OF THE GREATEST RARITY.

From the Junius S. Morgan Collection.

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ITALIAN ENGRAVERS, XVIth CENTURY—Continued

RAIMONDI, MARC-ANTONIO

133. TRAJAN BETWEEN THE ALLEGORICAL FIGURES OF ROME AND VICTORY. Engraving on copper.

Bartsch XIV. No. 361.

From the antique. Bartsch states,—“Cette estampe qui est gravée d’après l’un des bas-reliefs de l’arc de Constantin, est une des plus belles et des plus estimées de Marc-Antoine.” Capital plate in perfect condition. SUPERB EARLY IMPRESSION. WITH THE SIGNATURE,—*P. Mariette* 1671.

From the Hawkins, Lloyd and Junius S. Morgan Collections.



No. 134

RAIMONDI, MARC-ANTONIO

134. THE BENT STICK. Engraving on copper.

Bartsch XIV. No. 369.

Most likely after Francia. Exquisite specimen of the rare small early works of the master, before he came in touch with Raphael. With little margin. VERY FINE IMPRESSION.

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ITALIAN ENGRAVERS, XVIth CENTURY—Continued

RAIMONDI, MARC-ANTONIO

135. THE VIRTUES. Engravings on copper.

Bartsch XIV. Nos. 386-392.

After Raphael. Set of 7 engravings. Complete, in extraordinarily fine, uniform early impressions, in perfect condition, with little margins. This exceptional set of plates must have been always kept together as they all show traces of the same old handwriting on the reverses.

OF THE UTMOST RARITY IN SUCH CONDITION.

From the Dr. Engelmann Collection.

RAIMONDI, MARC-ANTONIO

136. CHRIST PARTING FROM HIS MOTHER. Engraved on copper, with Dürer's monogram.

Bartsch XIV. No. 636.

Copied from Dürer's plate in the set of woodcuts of the Life of the Virgin. Strong and early impression. **RARE.**

From the Junius S. Morgan Collection.

GIOVANNI JACOPO CARAGLIO

"Giovanni Jacopo Caraglio, an Italian designer and engraver, was born at Parma in 1498 or 1500, and was a pupil of Marcantonio Raimondi. His drawing is very correct; he gives a fine expression to his heads, and his extremities are marked in a masterly manner. Caraglio holds an eminent rank among the engravers of his country."—BRYAN.

CARAGLIO, GIOVANNI JACOPO

137. THE ANNUNCIATION. Engraving on copper.

Bartsch XV. No. 2.

After Raphael. Beautiful impression. **RARE.**

AGOSTINO DE MUSIS (CALLED VENEZIANO)

A Venetian artist who worked in Rome under Marc-Antonio. His first plates appeared in 1514. He seems to have died in Rome in 1538.

VENEZIANO, AGOSTINO

138. HERCULES AND ANTHEUS. Engraving on copper.

Bartsch XIV. No. 347.

After Raphael. Very fine impression of the First State before the retouches and the address of Salamanca.

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WOOD-CUTS IN CHIAROSCURO

MONOGRAMIST F. G.

Unknown Italian Engraver of the XVIth Century.

MONOGRAMIST F. G.

139. Two CUPIDS PLAYING WITH LIONS. Line-engraving.

Bartsch IX. No. 8.

After Raphael. Good impression. RARE.

From the Gawet and Rechberger Collections.

WOOD-CUTS IN CHIAROSCURO

UGO DA CARPI

Member of the noble family Panico, born about 1486, and said to be the inventor of wood-cut in chiaroscuro. This claim is only correct as far as those plates of more than two blocks are concerned, which eliminate the line-work entirely, and try to produce the effect of a water-color painting. Woodcuts from two blocks, viz: a black line plate and a tone plate with white high-lights spared out, were in use in Germany before Ugo's first plate, and were made by Wechtlin, Burgkmair and others.

CARPI, UGO DA

140. THE SLAUGHTER OF THE INNOCENTS. Woodcut in chiaroscuro from three plates.

Bartsch XII. No. 8.

After Raphael. The same subject as treated in Marc-Antonio's engraving. Bartsch says,—“It is perfect in its kind, excessively rare, and missing in many of the most complete collections.” Restored in several places and mounted. A good early impression. A RARITY OF THE FIRST RANK.

Exhibited at the Grolier Club in 1913.

CARPI, UGO DA

141. THE DESCENT FROM THE CROSS. Woodcut in chiaroscuro from three plates.

Bartsch XII. No. 22.

Beautiful impression in reddish brown, somewhat repaired.

From the Duke of Arenberg and Mascha Collections.

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WOOD-CUTS IN CHIAROSCURO—Continued

CARPI, UGO DA

142. THE RESURRECTION. Woodcut in chiaroscuro from three plates.

Bartsch XII. No. 26.

After Raphael. SUPERB IMPRESSION IN BLUE TONES.

Exhibited at the Grolier Club in 1913.

CARPI, UGO DA

143. DEATH OF ANANIAS. Woodcut in chiaroscuro from three plates.

Bartsch XII. No. 27.

After Raphael. Very good impression of the Second State (of 3).

CARPI, UGO DA

144. SIBYL WITH A CHILD HOLDING A TORCH. Woodcut in chiaroscuro from two plates.

Bartsch XII. No. 6.

After Raphael. According to Vasari this plate represents Ugo's first attempt at chiaroscuro. It is made from two plates in the same manner as practiced by the first German artists who worked in that method,—Wechtlin and Burgkmair. Exhibited at the Grolier Club in 1913. EXTREMELY FINE IMPRESSION.

From the Marriette and Gawet Collections.

CARPI, UGO DA (Attributed to)

145. HERCULES STRANGLING THE LION. Woodcut in chiaroscuro from two plates.

Bartsch XII. No. 15.

After Raphael. Bartsch describes this piece as having "apparently been engraved by Ugo da Carpi" and calls it "VERY RARE." Good early impression with several tears repaired.

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WOOD-CUTS IN CHIAROSCURO—Continued

BARTOLOMEO CORIOLANO

CORIOLANO, BARTOLOMEO

146. A SIBYL HOLDING A BOOK, WITH ANGEL AT LEFT. Woodcut in chiaroscuro from two plates.
Bartsch XII. No. 2.
After Guido Reni. MAGNIFICENT IMPRESSION.
From the Robert Dumesnil Collection.

ANTONIO FANTUZZI (CALLED DA TRENTO)

FANTUZZI, ANTONIO

147. NUDE MAN SEATED IN A LANDSCAPE. Woodcut in chiaroscuro from two plates.
Bartsch XII. No. 13.
After Parmeggiano. Good impression. RARE.
From the Mascha Collection.

**UNKNOWN ITALIAN ENGRAVERS OF THE
XVITH CENTURY**

UNKNOWN ITALIAN ENGRAVER (1)

148. ABRAHAM'S SACRIFICE. Woodcut in chiaroscuro from two plates.
Bartsch XII. No. 3.
After Parmeggiano. BEAUTIFUL IMPRESSION.

UNKNOWN ITALIAN ENGRAVER (2)

149. HERCULES AND THE LION. Woodcut.
Bartsch XII. No. 18.
After Raphael. Plain impression in woodcut from one plate of the item which Bartsch describes as a chiaroscuro from two blocks. VERY FINE IMPRESSION.

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WOOD-CUTS IN CHIAROSCURO—Continued

UNKNOWN ITALIAN ENGRAVER (3)

150. CHARITY. Woodcut in chiaroscuro from three plates.

Bartsch XII. No. 3.

After Parmeggiano. SUPERB IMPRESSION IN PERFECT PRESERVATION.

From the Count A. CZ. Kiew and Mascha Collections.

GIUSEPPE NICOLO VICENTINO

Engraver on wood. Lived during the first half of the XVIth Century.
Pupil of Parmeggiano.

VICENTINO, GIUSEPPE NICOLO

151. HERCULES AND THE LION. Woodcut in chiaroscuro from two plates.

Bartsch XII. No. 17.

After Raphael. Exhibited at the Grolier Club in 1913.
Superb impression of the First State before the address of Andreani. EXCEEDINGLY RARE.

From the J. A. Boerner Collection.

HENDRIK GOLTZIUS

Born, Mulbrecht, 1558; died, Haarlem, 1616.

"Among his own countrymen Cort's breadth of style was best appreciated by Hendrik Goltzius, who came under the influence of his school in Rome. Unfortunately, like most of his contemporaries, he suffered from the mannerisms of his models—Spranger, Stradanus and the host of pseudo-classicists—but he was happier than the majority in his assimilation of some of the true character of classical art. His large 'Massacre of the Innocents' reveals some real sympathy for the ideals of Michelangelo. The delight he takes in rendering swelling curves, be they as bombastic as they will, is irresistible. The 'Standard Bearers' is a magnificent example."—HIND.

GOLTZIUS, HENDRIK

152. THE GODDESS OF NIGHT. Woodcut in chiaroscuro from three plates.

Bartsch III. No. 237.

VERY FINE IMPRESSION CUT TO THE OVAL.

GOLTZIUS, HENDRIK

153. THE SORCERER. Woodcut in chiaroscuro from three plates.

Bartsch III. No. 238.

VERY FINE IMPRESSION WITH FULL MARGIN.

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MISCELLANEOUS ENGRAVERS

ANTONIO MARIA ZANETTI

Art-lover and excellent Engraver in chiaroscuro woodcut, collector and author. Born, Venice, 1680; died, 1760.

ZANETTI, COUNT ANTONIO MARIA

154. YOUNG MAN STANDING. Woodcut in chiaroscuro from three plates.

Bartsch XII. No. 9.

After Parmeggiano. SUPERB IMPRESSION IN GREEN TONES.

From the Mascha Collection.

JOHN BAPTIST JACKSON

Painter and Engraver in chiaroscuro. Born, England, 1701, pupil of Eckwits and Kirkal, studied at Paris, and worked then in Venice where he published in 1745 a series of large plates in chiaroscuro after the old Italian Masters. In 1754 he went back to London.

JACKSON, JOHN BAPTIST

155. ALGERNON SIDNEY, AMBASSADOR. Woodcut in chiaroscuro from three plates.

Andresen I. No. 11.

After Justus Verus. Excellent impression of this beautiful and characteristic plate, with margin.

MISCELLANEOUS DUTCH, GERMAN, ITALIAN AND SPANISH ENGRAVERS OF THE LATE XVITH AND OF THE XVIITH CENTURY

THEODOR DE BRY

Goldsmith and Engraver. Born, Liège, 1528, worked in Frankfort a/M. 1570 and died 1598.

BRY, THEODOR DE

156. DE HOOPMAN VAN WEISHEYT (WILLIAM OF ORANGE). Circular portrait-engraving.

Andresen I. No. 1.

With inscription in Dutch and French, surrounded by rich niello-like ornamental border in which scenes referring to Wisdom are depicted in brilliant execution. Cut to the circle but shows the full plate-margin.

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MISCELLANEOUS ENGRAVERS—Continued

BRY, THEODOR DE

157. DE HOOPMAN VAN NARHEIT (DUKE OF ALBA). Circular portrait-engraving.

Andresen I. No. 2.

Like preceding item. Is surrounded by ornamental border showing grotesque scenes of Folly. BRILLIANT IMPRESSION WITH FULL MARGIN.

From the R. Peltzer Collection.

WIERIX FAMILY (ABOUT 1600)

WIERIX FAMILY

158. PORTRAIT OF PHILIPP, PRINCE OF ORANGE.

Undescribed.

IMPRESSION OF GREAT BRILLIANCY, with the address of P. de la Houve.

From the R. Peltzer Collection.

HENDRIK GOLTZIUS

GOLTZIUS, HENDRIK

159. THE VIRGIN AND ST. JOSEPH, SHOWING THE INFANT TO THE SHEPHERDS. Painter-engraving. 1615.

Bartsch III. No. 21.

Unfinished plate in brilliant impression of the Second State with date and the tracing of the design in the lower left corner, which is left white in the First State. Good impression, with little margin.

GOLTZIUS, HENDRIK

160. CHRIST BEARING THE CROSS. Painter-engraving.

Bartsch III. No. 35.

From the Passion Set. BRILLIANT IMPRESSION.

GOLTZIUS, HENDRIK

161. PORTRAIT OF HENRI IV., OF FRANCE. Painter-engraving.

Bartsch III. No. 173; Weigel Supplement, No. 193.

With margin. Good impression of the Third State without the address of P. de la Houve.

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MISCELLANEOUS ENGRAVERS—Continued



No. 162

GOLTZIUS, HENDRIK

162. PORTRAIT OF AN UNKNOWN “GOD VERZACHT.” Painter-engraving. 1582.

Bartsch III. No. 206.

BRILLIANT IMPRESSION WITH MARGIN.

HENDRICK GOUD'T

Count Palatine, Art-lover and intimate friend of Adam Elzheimer,—devoted his graver exclusively to the reproduction of paintings by that master. Born, Utrecht, 1585; died there in 1630.

GOUD'T, COUNT HENDRICK

163. THE BEHEADING OF ST. JOHN. Engraving.

Andresen I. No. 4; Dutuit IV. No. 4 (Second State).

LOVELY PLATE WITH MARGIN. VERY RARE.

From the H. F. Sewall Collection.

First Session, Wednesday Evening, April 12th

For General Alphabetical Index see end of Catalogue

MISCELLANEOUS ENGRAVERS—Continued

JAN VAN DE VELDE

Painter and Engraver and Etcher. Born, Leyden, 1598; working in 1678. Pupil of Moses Uytenbroeck. He executed several night-pieces in the manner of Count Goudt.



No. 164

VAN DE VELDE, JAN

164. THE STAR OF THE THREE MAGI (NIGHT PIECE). Engraving.
Andresen II. No. 18.

After Peter Molyn. Engraved in Goudt's manner. BRILLIANT IMPRESSION OF THE FIRST STATE BEFORE THE ADDRESS OF VISSCHER.

From the Brusaber Collection.

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MISCELLANEOUS ENGRAVERS—Continued

VAN DE VELDE, JAN

165. IGNIS (FIRE). Engraving.

Andresen, No. 33.

From the Set of the Elements. Stated by Andresen to have been engraved after W. Buytenweg, but more recent good authority has established the fact that the engraving was after A. Elsheimer. Night piece in Goudt's manner. **VERY FINE IMPRESSION OF THE FIRST STATE BEFORE THE ADDRESS OF VISSCHER.**

WENZEL HOLLAR

Draughtsman and Etcher. Born, Prague, 1607; died, London, 1677. Left Prague in 1627, studied in Frankfort under Merian, worked in Strasbourg from 1629-1633, in Cologne until 1636, thence to London whence he fled in 1644 to Antwerp. In 1652 he returned to England.

HOLLAR, WENZEL

166. JUNO SEATED ON A THRONE IN A TEMPLE. Etching.

Parthey, No. 269.

After Adam Elsheimer. Charming impression with little margin. **RARE.**

CHRISTOFFEL JEGHER

Wood engraver of the school of Rubens. Born in Germany, came to Antwerp in 1620, where he died between 1660 and 1670.

JEGHER, CHRISTOFFEL

167. HERCULES CONQUERING ENVY. Woodcut.

Andresen I. No. 7.

After Rubens. Large plate in magnificent impression. Framed. **IN PERFECT CONDITION.**

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MISCELLANEOUS ENGRAVERS—Continued



No. 168

JEGHER, CHRISTOFFEL

168. DRUNKEN SILENUS SUPPORTED BY TWO SATYRS. Woodcut.
Andresen I. No. 8.
After Rubens. SUPERB IMPRESSION.
From the Von Baldinger Collection.

JONAS UMBACH

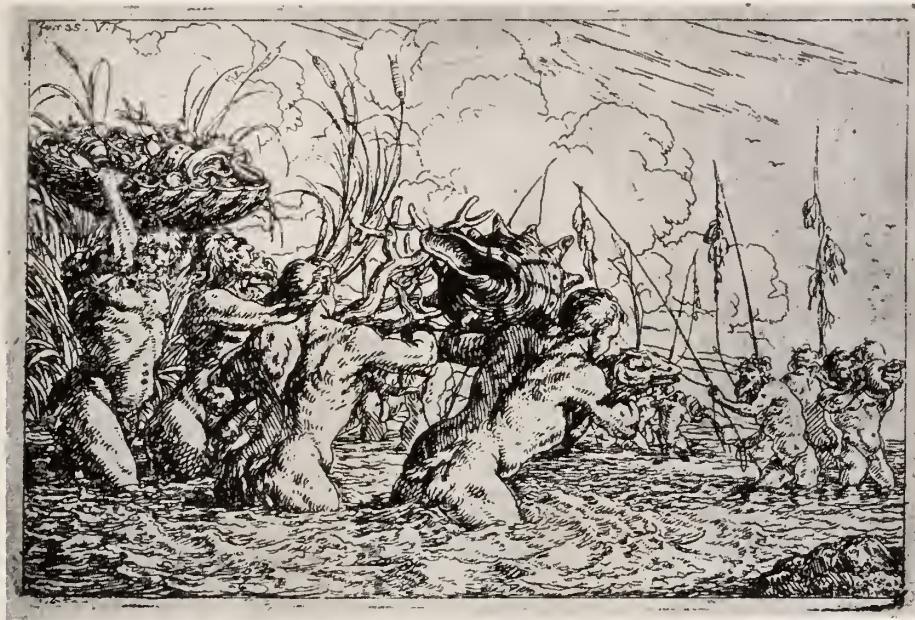
Painter and Etcher. Born, Augsburg, 1624; died there about 1700.

UMBACH, JONAS

169. BACCHANTE AND SATYR PRECEDED BY BACCHANALIAN CHILDREN. Painter-etching.
Nagler XIX. No. 131.
BRILLIANT IMPRESSION, WITH MARGINS. FIRST STATE.
From the H. F. Sewall Collection.

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MISCELLANEOUS ENGRAVERS—Continued



No. 170

UMBACH, JONAS

170. **TRITONS CARRYING SHELLS.** Painter-etching.

Nagler XIX. No. 133.

Reproduced in Lippmann's "Engraving and Etching," 1906. BRILLIANT IMPRESSION OF THE FIRST STATE BEFORE THE ADDRESS OF J. WOLFF, WITH MARGIN.

From the H. F. Sewall Collection.

OTTAVIO LEONI (LIONI)

Painter and Engraver at Rome. Born, 1574; died, 1628. Pupil of his father. His engraved portraits combine etching, and engraving at the same time; the flesh portions are stippled in a minute and delicate manner.

LEONI, OTTAVIO

171. **PORTRAIT OF GIOVANNI BAGLIONI, THE PAINTER.** Painter-etching in mixed manner.

Bartsch XVII. No. 14.

VERY FINE IMPRESSION WITH WIDE MARGIN. RARE.

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MISCELLANEOUS ENGRAVERS—Continued

GIUSEPPE RIBERA (CALLED IL SPAGNOLETTO)

Spanish Painter and Etcher. Born, Xavita, Spain, 1588; died, Naples, 1656. Pupil of Caravaggio.



No. 172

RIBERA, GIUSEPPE

172. SATYR PUNISHED BY CUPID. Painter-etching.
Bartsch XX. No. 12.

Spirited etching reproduced in Kristeller's "Kupferstich und Holzschnitt." Good impression.

From the Drugulin and Liphart Collections.

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FRENCH ETCHINGS OF THE XVIIth CENTURY

(CALLOT, CLAUDE)

JACQUES CALLOT

Born Nancy in 1592; died, 1635. Meaume in his catalogue of Callot's etchings says: "Callot is one of the glories of the national school. As an etcher he has never been surpassed, nor even equalled, and indeed France has always considered as one of the fairest flowers of her crown of art the famous engraver in Nancy."

CALLOT, JACQUES



No. 173

173. THE SLAUGHTER
O F T H E
I N N O -
C E N T S.
P a i n t e r -
e t c h i n g .

M e a u m e ,
No. 6.

First State,
with margin.
S U P E R B I M -
P R E S S I O N .

From the R.
Peltzer Col -
lection.

CALLOT, JACQUES

174. BALLI DI SFES -
S A N N A
(CUCURU -
C U) . P a i n -
t e r - e t c h -
i n g s .

Meaume II. Nos. 641-664.

Caricatures of the Italian Comedy. Complete set of 24 small etchings in uniformly brilliant impressions of the First State before the numbers.

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For General Alphabetical Index see end of Catalogue

FRENCH ETCHINGS, XVIIth CENTURY—Continued

CALLOT, JACQUES

175. PARABLE OF THE PRODIGAL SON. Painter-etchings.

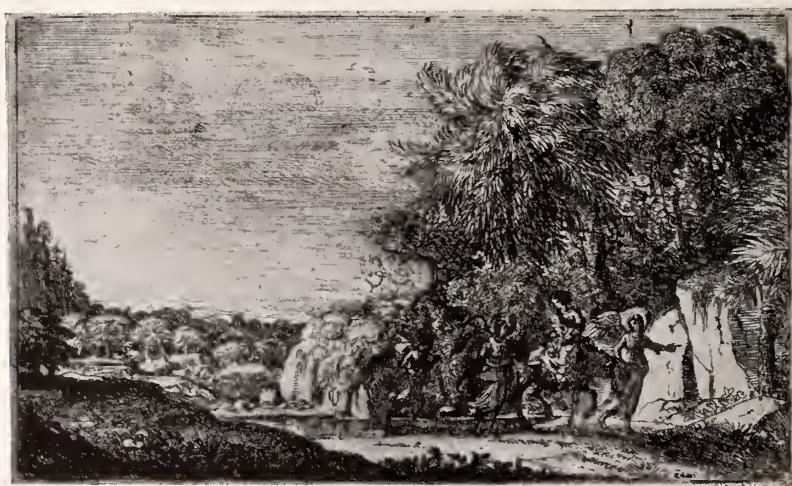
Meaume I. No. 53-63.

Complete set of eleven minute compositions, including the title, in uniformly brilliant impressions of the Second State, with the verse, before the numbers, and all showing margin which, however, is slightly damaged in four spots.

From the Dr. Straeter Collection.

CLAUDE GELLEE (Called “Claude Lorrain”)

Born 1600, at Champagne, a village on the Moselle, then in the ancient province of Lorraine; died in Rome, 1682. With the exception of his boyhood and two years of wandering (as pastry cook), the whole of his life was passed and all of his work done in or near Rome.



No. 176

LORRAIN, CLAUDE

176. THE FLIGHT INTO EGYPT. Painter-etching.

Robert Dumesnil I. No. 1.

Very fine impression of the Second State (of 4) described by Dumesnil. In perfect condition. RARE.

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FRENCH ETCHINGS, XVIIth CENTURY—Continued

LORRAIN, CLAUDE

177. THE APPARITION. Painter-etching.

Robert Dumesnil I. No. 2.

Third State (of 4) with little margin. **VERY FINE IMPRESSION.**



No. 178

LORRAIN, CLAUDE

178. LE BOUVIER (THE COWHERD NEAR THE FORD). Painter-etching.

Robert Dumesnil I. No. 8.

Capital plate in beautiful impression of the Third State, with the signature of Naudet, dealer in Paris about 1790.

LORRAIN, CLAUDE

179. THE FOUR DANCING GOATS. Painter-etching.

Robert Dumesnil I. No. 27.

Good impression of the Second State.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

Second Session, Numbers 180 to 364, inclusive

THURSDAY EVENING, APRIL 13th, AT 8:30 O'CLOCK

DUTCH ETCHERS OF THE XVIITH CENTURY
REMBRANDT, OSTADE, ETC.

Arranged in alphabetical order.

CORNELIS BEGA

Painter and Etcher. Born, Harlem, 1620; died, 1664. Pupil of Adrian van Ostade.

BEGA, CORNELIS



No. 180

180. THREE PEASANTS AT A FIRE - PLACE.

Painter-etching.

Bartsch V. No. 23.

Etched in Bega's crude manner.
Good impression.

From the Emil Schroeter Collection.

BEGA, CORNELIS

181. MOTHER HOLDING CHILD. Painter-etching.

Bartsch V. No. 28.

VERY FINE IMPRESSION WITH WIDE MARGIN.

From the Von Baldinger Collection.

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DUTCH ETCHERS, XVIIth CENTURY—Continued

FERDINAND BOL

Painter and Engraver. Born, Dordrecht, 1611; died, Amsterdam, 1681.
One of the best pupils of Rembrandt.



No. 182

BOL, FERDINAND

182. PORTRAIT OF AN OFFICER. Painter-etching.

Bartsch (Rembrandt Vol. II. No. 11) : Dutuit IV. No. 12.

BRILLIANT IMPRESSION OF THE ONLY DESCRIBED STATE WITH
WIDE MARGIN.

From the Von Derschau and Berlin Museum Collections.

CORNELIS DUSART

Born, Haarlem, 1660; died there, 1704. "He was a pupil of Adriaan Van Ostade, whose style he imitated with considerable success. His works, like those of Ostade, represent Dutch peasants regaling and merry-making. Although not equal to his master in the richness of his tones and the harmony of his effects, his coloring is clear and agreeable, his compositions ingenious, and his touch very spirited."—BRYAN.

DUSART, CORNELIS

183. THE DRUNKEN COUPLE. Painter-etching. 1685.

Bartsch V. No. 7.

SUPERB IMPRESSION OF THE ONLY STATE, WITH MARGIN.

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DUTCH ETCHERS, XVIIth CENTURY—Continued

ADRIAN VAN OSTADE

Famous Painter and Etcher. Born, Lubeck, 1610; died, Amsterdam, 1685.
Pupil of Frans Hals.

OSTADE, ADRIAN VAN

184. THE HURDY-GURDY. Painter-etching.

Bartsch I. No. 8. (Only State) : Rovinski. No. 8 (Fourth State of 5).

VERY FINE IMPRESSION WITH MARGIN.

From the Olsufieff and H. F. Sewall Collections.

OSTADE, ADRIAN VAN

185. MAN AND WOMAN CONVERSING. Painter-etching.

Bartsch II. No. 12 (Only State) : Rovinski, No. 12 (Fourth State of 6).

Very fine impression before the strengthening of the border-line.

OSTADE, ADRIAN VAN

186. THE EMPTY JUG. Painter-etching.

Bartsch I. No. 15 (Only State) : Rovinski, No. 15 (Seventh State of 8).

Very good impression, rich and warm in tone.

OSTADE, ADRIAN VAN

187. THE KNIFE-THRUST. Painter-etching.

Bartsch I. No. 18 (Only State) : Rovinski, No. 18. (Third State of 5).

Good impression, with margin.

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DUTCH ETCHERS, XVIIth CENTURY—Continued

OSTADE, ADRIAN VAN

188. THE SINGERS AT THE WINDOW (LES HARANGUEURS). Painter-etching.

Bartsch I. No. 19. (Second State) : Rovinski, No. 19.
(Sixth State).

Good impression, with margin.

OSTADE, ADRIAN VAN

189. THE MUSICIANS. Painter-etching.

Bartsch I. No. 30 (Third State) : Rovinski No. 30 (Fifth State of 8).

VERY FINE IMPRESSION. WITH LITTLE MARGIN.



No. 190

OSTADE, ADRIAN VAN

190. THE FATHER OF THE FAMILY. Painter-etching.

Bartsch I. No. 33. (Only State) : Rovinski, No. 33
(Second State of 3).

ONE OF THE FINEST ETCHINGS OF OSTADE IN BEAUTIFUL
ARLY IMPRESSION WITH MARGIN.

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DUTCH ETCHERS, XVIIth CENTURY—Continued

REMBRANDT VAN RIJN

Born, Leyden, 1607; died, Amsterdam, 1669. Pupil of Swanenburgh and Pieter Lastman. "The opinion among etchers which enthrones Rembrandt as the King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. HAMERTON.



No. 191

REMBRANDT VAN RIJN

191. **THE TRIUMPH OF MORDECAI.** Painter-etching.
Bartsch, No. 40: Hind, No. 172 (Only State).
Very good impression, in perfect condition.

REMBRANDT VAN RIJN

192. **DAVID IN PRAYER.** Painter-etching.
Bartsch, No. 41 (Only State): Hind, No. 258 (Second State of 3).
Very good impression, with little margin.

Second Session, Thursday Evening, April 13th

For General Alphabetical Index see end of Catalogue

DUTCH ETCHERS, XVIIth CENTURY—Continued

REMBRANDT VAN RIJN

193. ANNUNCIATION TO THE SHEPHERDS. Painter-etching. 1634.

Bartsch, No. 44.

Excellent impression of the Second State according to Bartsch, the Third to Hind, before the retouches. The landscape with the bridge in the lower left is clearly visible. It is all blurred in the later impressions.

(See *Reproduction*)



No. 194

REMBRANDT VAN RIJN

194. THE CRUCIFIXION (Small Plate). Painter-etching. *Circa* 1634.

Bartsch, No. 80; Hind, No. 123 (Only State).

Fine impression of this rare little etching, with much tone and little margin.

From the R. Peltzer Collection.



REMBRANDT VAN RIJN
The Annunciation to the Shepherds
(See No. 193)

*Second Session, Thursday Evening, April 13th
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DUTCH ETCHERS, XVIIth CENTURY—Continued



No. 195

REMBRANDT VAN RIJN

195. DEATH OF THE VIRGIN. Painter-etching. 1639.

Bartsch, No. 99; Hind, No. 161.

Capital plate in superb impression of the Second State,
with margin.

From the Hebich and Bruchman Collections.

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DUTCH ETCHERS, XVIIth CENTURY—Continued

REMBRANDT VAN RIJN

196. THE CIRCUMCISION. Painter-etching.

Bartsch, No. 47 (Only State) : Hind, No. 274 (First State of 3).

Fine impression of the First State with little margin.

REMBRANDT VAN RIJN

197. THE TRIBUTE MONEY. Painter-etching. *Circa* 1634.

Bartsch, No. 68: Hind, No. 124 (Second State).

Good and strong impression, in perfect condition.

REMBRANDT VAN RIJN

198. CHRIST WITH THE DISCIPLES AT EMAUS. Painter-etching. 1634.

Bartsch, No. 87.

Very fine impression of the Second State.

REMBRANDT VAN RIJN

199. THE THREE ORIENTALS (IN HIND, "JACOB AND LABAN").

Painter-etching.

Bartsch, No. 118: Hind, No. 183.

Very good impression of the First State.

From the Weigel Collection.

REMBRANDT VAN RIJN

200. THE LITTLE GOLDSMITH. Painter-etching.

Bartsch, No. 123: Hind, No. 285.

Good impression, with wide margin.

REMBRANDT VAN RIJN

201. WOMAN BATHING HER FEET IN A BROOK. Painter-etching.

1658.

Bartsch, No. 200: Hind, No. 298.

Very fine impression of the only State on thin Japanese paper.

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DUTCH ETCHERS, XVIIth CENTURY—Continued



No. 202

REMBRANDT VAN RIJN

202. THE LANDSCAPE WITH THE OBELISK. Painter-etching. *Circa 1650.*

Bartsch, No. 227: Hind, No. 243.

Excellent impression with much burr and full margin.

REMBRANDT VAN RIJN

203. JAN ANTONIDES VANDER LINDEN, PROFESSOR OF MEDICINE. Painter-etching. 1665.

Bartsch, No. 264: Hind, No. 268.

Good impression of the Fourth State (Hind), with little margin.

REMBRANDT VAN RIJN

204. JAN CORNELIS SYLVIUS, PREACHER. Painter-etching. 1637.

Bartsch, No. 266: Hind, No. 111.

EXTREMELY FINE EARLY IMPRESSION WITH MARGIN.

With a collector's mark not in Fagan.

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DUTCH PORTRAITS, XVIIth CENTURY—Continued

REMBRANDT VAN RIJN

205. SAMUEL MANASSEH BEN ISRAEL, JEWISH AUTHOR. Painter-etching. 1636.
Bartsch, No. 269: Hind, 146.
VERY FINE IMPRESSION, WITH MARGIN.
From the Von Baldinger Collection.

REMBRANDT VAN RIJN

206. HEAD OF AN OLD MAN WITH FLOWING BEARD. Painter-etching. 1631.
Bartsch, No. 315: Hind, No. 48.
Good impression of the delicately etched plate.
From the John Barnard and Fritz Rumpf Collections.

**DUTCH AND FLEMISH PORTRAIT ENGRAVINGS
OF THE XVIITH CENTURY**

CLAES CORNELIS DELFF

Died, 1620. Pupil of Mierveldt.

DELFF, CLAES CORNELIS

207. PORTRAIT OF HENDRICK, FREDERICK, PRINCE OF ORANGE.
Line-engraving.
Undescribed.
Brilliant impression, with small margin.
From the R. Peltzer Collection.

WILLEM JACOB SZ DELFF

Engraver. Born, Delft, 1580; died there, 1638. He engraved chiefly the paintings of his father-in-law, Michael van Mierveldt.

DELFF, WILLEM JACOB SZ

208. ERNEST, PRINCE OF MANSFIELD. Line-engraving.
Franken, No. 43.
After Mierveldt. Good impression with full margins.

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DUTCH PORTRAITS, XVIIth CENTURY—Continued

DELFF, WILLEM JACOBSZ

209. FLORENTIUS OF CULENBURGH, COUNT OF PALLANDT. Line-en-graving. 1627.
Franken, No. 69.
After Miereveldt. BRILLIANT IMPRESSION OF THE FIRST STATE WITH WIDE MARGINS.

PIETER DE JODE

Engraver. Born, Antwerp, 1606. Was working in Brussels in 1667.
Pupil of his father, Peter de Jode the Elder, 1570-1634. Worked mostly after Rubens and Van Dyck.

JODE, PIETER DE

210. ANDREAS COLYNS DE NOLE, SCULPTOR AT ANTWERP. Engraving in mixed manner.
Wibiral, No. 1. No. 34 (Extrêmement rare).
After Van Dyck. Superb impression of the First State before the name of the engraver. OF GREATEST RARITY.

PAULUS PONTIUS (DU PONT)

Engraver. Born, Antwerp, 1603; died there, 1658. Pupil of L. Vorsterman. Worked mostly after Rubens and Van Dyck.

PONTIUS, PAULUS

211. PORTRAIT OF RAPHAEL. Engraving in mixed manner.
Wibiral No. 162 (très rare).
From Van Dyck's Iconographie. Beautiful impression of great brilliancy of the First State, before the address of Jo. Meyssens. OF THE GREATEST RARITY.

JONAS SUYDERHOEF

Famous Engraver and Etcher. Born, Leyden, about 1600, still active in 1669. Pupil of Soutman. Worked preferably in mixed manner, applying both etching and engraving on same plate.

SUYDERHOEF, JONAS

212. JACOB HOLLEBEEK, PRIEST OF AMSTERDAM. Engraving in mixed manner.
Wussin, No. 39.
Good impression of the Second State.

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DUTCH PORTRAITS, XVIIth CENTURY—Continued

SUYDERHOEF, JONAS

213. CONRAD VIETORVAN AKEN. Engraving in mixed manner.
Wussin, No. 91.
After Frans Hals. Very fine impression of the Only State.

CORNELIS VAN DALEN

Engraver at Antwerp. Born about 1620. Pupil of his father and Cornelis Visscher.

VAN DALEN, CORNELIS

214. PORTRAIT OF RUDOLF PETRI, MINISTER AT AMSTERDAM. Line-engraving.
After A. Van Nieulandt. Good impression, with little margin.

CORNELIS VISSCHER

One of the most eminent engravers whose plates rank among the best productions of the graver. Born, 1629 (or 1618); died, 1658. Pupil of Peter Soutman.

VISSCHER, CORNELIS

215. PETER SCHRIJVER (SCRIVERIUS). Engraving in mixed manner.
Andresen, II. No. 13: Wussin, No. 42.
After Soutman. Exceedingly brilliant impression of the Third State (of 4), with margin.

CONRAD WAUMANS

Engraver. Born, Antwerp about 1620. Pupil of Bailliu. Worked mostly after Rubens and Van Dyck.

WAUMANS, CONRAD

216. DON ANTONIO DE ZUNIGA, MARQUIS DE MIRABELLA. Engraving.
Wibiral I. No. 150.
From Van Dyck's Iconographie. Beautiful impression of the First State with the address of Meyssens, with little margin. VERY RARE.

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FRENCH PORTRAIT ENGRAVINGS OF THE XVIITH AND XVIIITH CENTURIES

In chronological order.

CLAUDE MELLAN

Painter and Engraver. Born, Abbeville, 1598; died, Paris, 1688. Pupil of Villamena in Rome.

MELLAN, CLAUDE

217. HENRI, DUC DE MONTMORENCY. Painter-engraving.
Montaiglon, No. 216 (Only State).
Very fine, early impression, with little margin.
From the R. Peltzer Collection.

MELLAN, CLAUDE

218. ANNA MARIA VAJANI, ARTIST. Painter-engraving.
Montaiglon, No. 256.
Exquisite portrait, wherein a great effect has been attained by simple means. Excellent impression of the Second State, with the address of Odieuvre, with margin.

JEAN MORIN

Born, Paris, about 1590; died there, 1650. Began his career as a painter but later adopted engraving. Studied first under Philippe de Champaigne, after whom many of his plates are engraved. He worked in a mixed manner, partly etching, partly burin, using the dotted method for the flesh.

MORIN, JEAN

219. MICHEL DE MARILLAC, GARDE DES SCEAUX. Engraving in mixed manner.
Robert Dumesnil II. No. 66.
After Ph. de Champaigne. Very fine impression of the Only State, with margin.
From the Davidsohn Collection.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

ROBERT NANTEUIL

Born, Rheims, 1630; died, 1678. His first instruction was given him by Nicolas Regnesson of that city. In 1647, about the age of seventeen, Nanteuil married his tutor's sister, and the following year saw him in Paris, at which period his work exhibited powerfully the influence of both Jean Morin and Claude Mellan. Soon, however, Nanteuil formed his own distinct style, to which there never has been found a superior in the art of portrait engraving.

NANTEUIL, ROBERT

220. ANNE D'AUTRICHE, QUEEN OF FRANCE. Line-engraving.
Robert Dumesnil IV. No. 23.
From life. 1666. One of Nanteuil's largest plates, in a very fine impression of the Second State. Closely trimmed.

NANTEUIL, ROBERT

221. DREUX D'AUBRAY, LIEUTENANT CIVIL AU CHATELET DE PARIS, Line-engraving.
Robert Dumesnil IV. No. 25.
From life. Very fine impression of the Only State, with little margin.

NANTEUIL, ROBERT

222. ANTOINE BARBERIN, CARDINAL ARCHBISHOP OF RHEIMS. Line-engraving.
Robert Dumesnil IV. No. 29.
From life. Very fine impression of the First State, before the retouches and the horizontal shading on the base.

NANTEUIL, ROBERT

223. ANTOINE BARRILLON DE MORANGIS, CONSEILLER D'ETAT, &c. Line-engraving.
Robert Dumesnil IV. No. 31.
From life, 1661. The Only State in an IMPRESSION OF THE GREATEST BRILLIANCY WITH WIDE MARGINS.

NANTEUIL, ROBERT

224. BOCHART DE SARON, CHANOINE DE L'EGLISE DE PARIS. Line-engraving.
Robert Dumesnil IV. No. 42.
Excellent impression of the Only State showing a little margin, a little tear near the bottom repaired.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**



No. 225

NANTEUIL, ROBERT

225. ALEXANDRE DE SÈVE, CONSEILLER D'ETAT, &c. Line-engraving.

Robert Dumesnil IV. No. 82.

From life, 1662. BRILLIANT IMPRESSION OF THE GREATEST BEAUTY, WITH MARGIN.

NANTEUIL, ROBERT

226. FRANCOIS BOSQUET, BISHOP OF MONPELLIER. Line-engraving.

Robert Dumesnil IV. No. 44.

From life, 1671. One of the larger plates (half life-size) in a beautiful impression of the Second State, with margin.

NANTEUIL, ROBERT

227. VICTOR LE BOUTHILLIER, ARCHBISHOP OF TOURS. Line-engraving.

Robert Dumesnil, Supplement Vol. XI. No. 54.

Engraved, 1651, after Ph. de Champaigne. Very good impression of the Second State, the date removed, but before the name and title on the border, with margin.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

NANTEUIL, ROBERT

228. JACQUES, MARQUIS DE CASTELNAU, MARECHAL DE FRANCE.
Line-engraving. 1658.
Robert Dumesnil IV. No. 58.
Very good impression with margin.

NANTEUIL, ROBERT

229. BERNARD DE FOIX DE LA VALETTE, DUC D'EPERNON. Line-
engraving.
Robert Dumesnil IV. No. 91.
From life, 1650. One of the early engravings of the
master. Its subject was one of the first persons of in-
fluence connected with the court who took interest in
Nanteuil and patronized him. Impression of the First
State, before the date and inscription. In superb condi-
tion with little margin. OF THE GREATEST RARITY IN THIS
STATE.

NANTEUIL, ROBERT

230. HIPPOLYTE FERET, CURÉ DEST. NICOLAS DU CHARDONNET,
&c. Line-engraving.
Robert Dumesnil IV. No. 95.
From life, 1669.
Excellent impression of the First State, before the in-
scription on the circle, with wide margin.

NANTEUIL, ROBERT

231. JEAN FRONTEAU, CHANOINE DE SAINTE GENEVIEVE. Line-en-
graving.
Robert Dumesnil IV. No. 99.
Designed by F. Cabouret after the death of the subject.
Engraved in 1663. Fine impression of the FIRST STATE,
before the printing on the reverse. With margin.

NANTEUIL, ROBERT

232. FRANÇOIS GUENAUT, MEDECIN DE LA REINE. Line-engraving.
Robert Dumesnil IV. No. 105.
From life, 1664. IMPRESSION OF GREAT BRILLIANCY, WITH
MARGIN, AND THE ONLY STATE.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES--Continued**

NANTEUIL, ROBERT

- 233. FRANCOIS DE HARLAY DE CHANVALLON, ARCHBISHOP OF PARIS.**
Line-engraving.

Robert Dumesnil IV. No. 107.

From life, 1671. BRILLIANT IMPRESSION OF THE SECOND STATE BEFORE THE COAT OF ARMS.

NANTEUIL, ROBERT

- 234. LOUIS HESSELIN, CONSEILLER D'ETAT.** Line-engraving.

Robert Dumesnil IV. No. 110.

From life, 1658. Although Nanteuil had long possessed a style of his own, he, in this plate, went back to the characteristic manner of Mellan, using the simple parallel stroke without cross-hatchings. Impression of the First State, before the inscription. OF SUPREME BRILLIANTY, WITH WIDE MARGIN.

NANTEUIL, ROBERT

- 235. MICHEL LE MASLE, PRIEUR DES ROCHES.** Line-engraving.

Robert Dumesnil IV. No. 126.

From life, 1658. Impression of great brilliancy of the First State, before the change of date to 1661, with margin.

From the Duke of Arenberg Collection.

NANTEUIL, ROBERT

- 236. CHARLES MAURICE LE TELLIER.** Line-engraving.

Robert Dumesnil IV. No. 139.

From life, 1663. Very fine impression of the Fourth State with date changed to 1664 and border, octagonal in previous States, changed to rectangular. With wide margin.

On reverse the collector's mark *F. D. 1840.*

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**



No. 237

NANTEUIL, ROBERT

237. MICHEL LE TELLIER, MINISTER D'ETAT. Line-engraving.

Robert Dumesnil IV. No. 128.

After Ph. de Champaigne, undated, but very likely an earlier work, as it is strongly suggestive of the style of Morin, using dotted manner for the flesh parts. Excellent impression of the Second State, with wide margin.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

NANTEUIL, ROBERT

238. MICHEL LE TELLIER. Line-engraving.

Robert Dumesnil IV. No. 135.

From life, 1661. One of the most beautiful plates of the master, in superb impression of the Second State, the crochet behind the word Regis erased, with little margin.

From the Louis R. Metcalfe Collection.

(See Reproduction)

NANTEUIL, ROBERT

239. FRANCOIS MALLIER DU HOUSSAY, BISHOP OF TROYES. Line-en-graving.

Robert Dumesnil IV. No. 167.

After painting by Velut. Fine impression of the Second State.

From the A. Firmin-Didot Collection.

NANTEUIL, ROBERT

240. JEAN DE MAUPEOU, EVEQUE DE CHALONS SUR SAONE. Line-en-graving.

Robert Dumesnil IV. No. 173.

From life, 1671. Large plate, half life-size. **VERY FINE IMPRESSION. WITH MARGIN.**

NANTEUIL, ROBERT

241. JEAN ANTOINE DE MESMES, PRESIDENT AU PARLEMENT DE PARIS. Line-engraving.

Robert Dumesnil IV. No. 192.

One of the few unsatisfactory plates of Nanteuil. Good impression of the First State, before the date was changed to 1661, with little margin.

NANTEUIL, ROBERT

242. EDOUARD MOLÉ, PRESIDENT AU PARLEMENT DE PARIS. Line-engraving.

Robert Dumesnil XI. Supplement, No. 193.

Very fine impression of the First State, with little margin.

From the Fritz Rumpf Collection.



ROBERT NANTEUIL

Michel Le Tellier

(See No. 238)

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

NANTEUIL, ROBERT

243. HENRI DE LORRAINE, MARQUIS DE MOUY. Line-engraving.

Robert Dumesnil IV. No. 197.

Good impression of the First State, before the inscription,
“*Robert Dumesnil, rare.*” Closely trimmed, with slight
scratch on hair near left cheek.



No. 244

NANTEUIL, ROBERT

244. JEAN LORET, THE POET. Line-engraving.

Robert Dumesnil IV. No. 150.

From life, 1658. One of Nanteuil's masterpieces. **VERY
FINE IMPRESSION OF THE THIRD STATE.**

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

NANTEUIL, ROBERT

- 245. FRANCOIS DE NESMOND, BISHOP OF BAYEUX.** Line-engraving.
Robert Dumesnil IV. No. 202.

From life, 1663. Exceedingly fine impression of the Second State (of 4) before the change of date to 1667, with little margin.

From the Fritz Rumpf Collection.

NANTEUIL, ROBERT

- 246. NICOLAS POTIER DE NOVION, PREMIER PRÉSIDENT AU PARLE-
MENT DE PARIS.** Line-engraving.

Robert Dumesnil IV. No. 206.

From life, 1656. Very good impression with little margin of the Second State (of 4) before the change of date to 1658 but with the date 1657.

NANTEUIL, ROBERT

- 247. HARDOUIN DE PEREFIXE DE BEAUMONT, ARCHBISHOP OF PARIS.**
Line-engraving.

Robert Dumesnil IV. No. 213.

From life, 1665. Good impression of the Only State with margin.

NANTEUIL, ROBERT

- 248. CHARLES PARIS D'ORLEANS-LONGUEVILLE, COMTE DE ST. PAUL.**
Line-engraving.

Robert Dumesnil IV. No. 219.

After Ferdinand, engraved 1660. One of the most attractive plates of the master in SUPERB IMPRESSION OF THE ONLY STATE WITH MARGIN.

(See Reproduction)

NANTEUIL, ROBERT

- 249. JAN BAPTISTE VAN STEENBERGHEN, CONSEILLER DU Roi, &c.**
Line-engraving.

Robert Dumesnil IV. No. 226.

After Duchastel, engraved 1668. This has long been considered one of the most important of Nanteuil's portraits, formerly known as,—“The Advocate of Flanders.” Fourth State (of 5) before the name on the base. VERY FINE IMPRESSION WITH MARGIN.



ROBERT NANTEUIL
Comte de St. Paul
(See No. 248)

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

ANTOINE MASSON

Eminent portrait engraver. Born, Louvry near Orleans, 1636; died, Paris, 1700.



No. 250

One of the most famous of all engraved portraits, and Masson's masterpiece. Unusually good impression of the Fourth State, with all the mistakes in the lettering corrected. IN PERFECT CONDITION, WITH WIDE MARGIN.

PETER VAN SCHUPPEN

Engraver. Born, Antwerp, 1623; worked in Paris where he died, 1702. He was one of the best of the pupils of Nanteuil.

VAN SCHUPPEN, PETER

252. POPE ALEXANDER VII. Line-engraving.

Andresen II. No. 7.

After Mignard. Exceedingly fine impression. IN PERFECT CONDITION.

From the Louis R. Metcalfe Collection.

MASSON, ANTOINE

250. LOUIS ABEILLY,
BISHOP OF
RODEZ. Painter-
engraving.

Robert Dumes-
nil II. No. 8.
Rich and warm
impression of the
Only State. IN
PERFECT CONDI-
TION WITH MAR-
GIN.

MASSON, ANTOINE

251. GUILLAUME DE BRI-
SACIER (THE
GRAY-HAIRED
MAN). Line-
engraving.

Robert Dumes-
nil II. No. 15.
After Mignard.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

VAN SCHUPPEN, PETER

253. GILLES MENAGE DE L'ACADEMIE DES BELLES LETTRES. Line-engraving.

Not in Andresen.

After de Pille. Two different States on one mount: (a) Unfinished proof, before the artist's name and that of the subject in the tablet below. Chest and right shoulder left white, with only slight line-indications of the ornament on the texture. With collector's mark of John Michael Rysbraek, 1693-1770: (b) Early impression, finished, with the letters. **BOTH SUPERB IMPRESSIONS WITH LITTLE MARGIN.**

From the Louis R. Metcalfe Collection.

GÉRARD EDELINCK

Famous engraver. Born, Antwerp, October 20, 1640; died, Paris, April 2, 1707. Pupil of C. Galle, the Younger, and later of François Poilly at Paris. Although Edelinck was born in Antwerp, he became French by adoption, and perfected himself in Paris where he engraved almost all his plates and where he became a member of the Académie Royale. Charles Sumner says of him:—"Younger than Nanteuil by ten years, Gérard Edelinck excelled him in genuine mastery . . . Longhi says that he is the engraver whose works deserve the first place among exemplars, and attributes to him in the highest degree,—design, chiaroscuro, aérial perspective, local tints, softness, lightness, variety,—in short, everything which can enter into the most exact representation of the true and beautiful without the air of color . . . According to the Italian teacher, he remains, 'the prince of engraving.' Another critic calls him 'king'!"

EDELINCK, GÉRARD

254. THE HOLY FAMILY. Line-engraving.

Robert Dumesnil VII. No. 4.

After Raphael. Brilliant impression of the Second State (of 4), before the coat of arms of Colbert. **EXTREMELY RARE.** Framed.

EDELINCK, GÉRARD

255. ARNAULD D'ANDILLY (ROBERT), CONSEILLER D'ETAT. Line-engraving.

Robert Dumesnil VII. No. 142.

After Ph. de Champaigne. Good impression of the Second State, before the name of the subject, with margin.



JACOBUS BENIGNUS
Meldensis Comes Constitutus ante Terram Aegypti
Immaculatus 25 Decembris 1622. obiit 12 Aprilis 1704.
Bis. Tum obitum suum de veritate monumentum indecens

BOSSUET EPISCOPUS
praceptor et primus Sacrae Scripturae Doctus Burgundie Clemens
Jacobus. Et magister. Beatus Episcopus Tridentinus. In duas operas

PIERRE IMBERT DREVET

Jacques Benigne de Bossuet

(See No. 258)

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

EDELINCK, GÉRARD

256. PIERRE VAN BOUC, THE PAINTER. Painter-engraving.

Robert Dumesnil VII. No. 157. (Très rare).

Very fine impression of the First State, with margin. Of
GREATEST RARITY.

From the Gawet, Galichon, Firmin-Didot, Kalle and Davidsohn Collections.

PIERRE DREVET

Born, Loire, 1663; died, Paris, 1738. He studied first under Germain Audran at Lyons, and later removed to Paris, where he received instruction from Gérard Audran.

In 1696 he became Court Engraver, and in 1707 was made an Academician. His works, which are chiefly portraits, are well drawn and very highly finished, with representations of the draperies, lace, silks, ermine, carved wood, and all other accessories and redundancies, which characterize the portraits, as near perfection as any engraver ever attained. Yet all these are carefully subordinated to the features, which are engraved with great delicacy and minuteness.

DREVET, PIERRE

257. PORTRAIT OF JEAN ISSALY, COUNCILLOR TO THE KING (1620-1702). Line-engraving.

Firmin-Didot, No. 74.

After Nicolas de Largilliere. Good impression of the Second State, with small margin.

From the Davidsohn Collection.

PIERRE IMBERT DREVET

Engraver. Born, Paris, 1697; died, 1739. Pupil of his father, Pierre Drevet, whom, however, he surpassed.

DREVET, PIERRE IMBERT

258. JACQUES BENIGNE DE BOSSUET, BISHOP OF MEAUX. Line-engraving.

Firmin-Didot, No. 12.

After Hyacinthe Rigaud. Brilliant impression of the Fifth State, with four dots behind pinxit (two of them erased), with margin. ONE OF THE MASTERPIECES OF ENGRAVING.

(See Reproduction)

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

JEAN BAPTISTE DE GRATELOUP

Art-lover and Amateur Engraver. Born, 1735; died, 1817. Engraved a small number of miniature-portraits in an extremely fine manner. His method, resembling that of Ficquet and Savart, was kept a secret. It seems to be a combination of etching, engraving and aquatint.



No. 259

GRATELOUP, JEAN BAPTISTE DE

259. J. BENIGNE BOSSUET.

Faucheur, No. 1.

After miniature-engraving by H. Rigaud. Capital plate on thin India paper of the Second State, with the letter, but before the date. SUPERB IMPRESSION WITH WIDE MARGIN.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

GRATELOUP, JEAN BAPTISTE DE

260. JOHN DRYDEN. Miniature-engraving.

Faucheux, No. 4.

After Sir Godfrey Kneller. SUPERB IMPRESSION ON FINE
INDIA PAPER, WITH WIDE MARGIN.



No. 261

GRATELOUP, JEAN BAPTISTE DE

261. JEAN BAPTISTE ROUSSEAU. Miniature-engraving.

Faucheux, No. 9.

After J. Aved. Impression of the Only State on thin
India paper, with wide margin.

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**FRENCH PORTRAIT ENGRAVINGS OF THE XVIIth
AND XVIIIth CENTURIES—Continued**

ANTOINE MARCENAY DE GHUY

Art-amateur, Painter and Etcher. Born, 1722; died, Paris, 1811.

MARCENAY DE GHUY, ANTOINE

262. **LE VIEILLARD A LA TOQUE.** Etching, with stipple work.

Andresen II. No. 10.

After Rembrandt. Andresen states,—“In the first impressions, below a Landscape-etching; La Chute du Jour.”
SUPERB EARLY IMPRESSION OF THIS RARE PRINT WITH THE LANDSCAPE, AND FULL MARGIN.

From the Chevalier J. Camberlyn Collection.

PIERRE SAVART

Engraver. Born, Paris, about 1750; worked there between 1769 and 1778 in the miniature manner as practiced by Fiequet and Grateloup.

SAVART, PIERRE

263. **DE LA MOTHE FENELON.** Miniature-engraving. 1771.

Andresen, II. No. 6.

After J. Vivien. **VERY FINE IMPRESSION.**

From the R. Peltzer Collection.

SAVART, PIERRE

264. **PIERRE BAYLE, FRENCH PHILOSOPHER.** 1647-1700. Miniature-portrait.

Not in Andresen.

With etched ornamental border, 1774. **SUPERB IMPRESSION WITH WIDE MARGIN.**

From the Drugulin and R. Peltzer Collections.

SAVART, PIERRE

265. **FRANCOIS RABELAIS.** Miniature-portrait.

Not in Andresen.

After Sarrabat. Engraved in mixed manner, with etched ornamental frame, 1777. **VERY FINE IMPRESSION WITH MARGIN.**

From the R. Peltzer Collection.

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**EARLY MEZZOTINTS LATE XVIth AND EARLY
XVIIth CENTURIES**

JOHANN GEORG WILLE

Etcher and Engraver. Born in Hessen, 1715; worked mostly in Paris where he died in 1808.

WILLE, JOHANN GEORG

266. LA MAITRESSE D'ECOLE & LA PETITE ECOLIÈRE. Line-engravings.

Andresen II. Nos. 24 and 25: Portalis and Beraldi, Nos. 18 and 21.

After designs of P. A. Wille, son of the engraver. Charming pair of prints in good impressions of the ordinary State, with full plate-margin.

WILLE, JOHANN GEORG

267. CHRISTIAN WOLFF, PROFESSOR OF MATHEMATICS. Line-engraving.

Portalis and Beraldi III. No. 85.

BRILLIANT IMPRESSION.

**EARLY MEZZOTINTS LATE XVITH AND EARLY
XVIITH CENTURIES**

In chronological order

WALLERANT VAILLANT

Painter, Etcher and Mezzotinter. Born, Lille, 1623; died, Amsterdam, 1677. He learned the secret of mezzotinto-engraving directly from the inventor, Prince Rupert, and was one of the first to practice the new art.

VAILLANT, WALLERANT

268. YOUNG MAN SEATED IN FRONT OF A STATUE OF CUPID, READING. Mezzotint.

Wessely, No. 21. (Only State).

Good impression with wide margin.

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EARLY MEZZOTINTS LATE XVIth AND EARLY XVIIth CENTURIES—Continued

JOHANN FRIEDRICH LEONHART

Etcher, Engraver and Mezzotinter. Born, Dunkerque, 1633; died, Berlin, 1680. Worked in Brussels until 1660, afterwards in Nuremberg.

LEONHART, JOHANN FRIEDRICH

269. ISABELLA VAN ASSCHE. Mezzotint.

Andresen, No. 204.

After Van Dyck. One of the earliest mezzotints in BEAUTIFUL IMPRESSION.

GEORG ANDREAS WOLFGANG

Engraver and early worker in mezzotinto. Born, Chemnitz, 1631; died, Augsburg, 1716.

WOLFGANG, GEORG ANDREAS

270. JUDITH AT THE TENT OF HOLOFERNES. Mezzotint.

Nagler XXII. page 61.

This print belongs to the period of the invention of mezzotinto and is VERY RARE. SUPERB IMPRESSION.

ALEXANDER VAN HAECKEN

Born in Holland, 1701; went to England, where he worked between the years 1735-1740.

VAN HAECKEN, ALEXANDER

271. LAURENTIUS DELVAUX, SCULPTOR. Mezzotint.

Chaloner Smith III. No. 7. (Only State).

After Whood. Very good impression.

ISAAC BECKETT

Born, Kent, 1653; died, 1715(1719?). Pupil in mezzotint-engraving of Lloyd.

BECKETT, ISAAC

272. MRS. ANNE KILLIGREW. Mezzotint.

Not in Chaloner Smith.

After her own painting. Good impression, framed, showing the full plate-margin.

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**EARLY MEZZOTINTS LATE XVIth AND EARLY
XVIIth CENTURIES—Continued**

JOHN SMITH

Early English engraver in mezzotinto. Born, London, 1654, where he was also active as a dealer and publisher; died there, 1719. Pupil of Tillett, Beckett and Van der Vaart.

SMITH, JOHN

273. **PHOEBUS AND LEUCOTHEA.** Mezzotint.

Not in Chaloner Smith.

Early specimen showing the full plate-margin. Framed.
From the Robert Hoe Collection.

SMITH, JOHN

274. **CHARLES II.** Mezzotint.

Chaloner Smith II. No. 48.

After Sir Godfrey Kneller. Fine impression of the First State, before the retouch. Inlaid and framed.

From the Robert Hoe Collection.

SMITH, JOHN

275. **THE RIGHT HONORABLE LADY ELIZABETH CROMWELL.** Mezzotint.

Chaloner Smith, No. 68.

After Sir Godfrey Kneller. Good impression of the Second State, no margin, and with two small repairs.

SMITH, JOHN

276. **MADAM DOROTHY MASON.** Mezzotint.

Chaloner Smith, No. 179.

Beautiful impression of the Second State, cut to the plate-margin.

From the Royal Collection, Windsor Castle.

JOHN FABER, JR.

Mezzotint engraver. Born in Holland about 1684; died, London, 1752, or 1755. Pupil of his father.

FABER, JOHN JR.

277. **CHARLES MONTAGUE, EARL OF HALIFAX.** Mezzotint.

Chaloner Smith, No. 19.

After Sir Godfrey Kneller. (Kit-Kat Club Series).
Beautiful impression of the Only State, with margin.
Framed.

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ENGLISH MEZZOTINTS OF THE BEST PERIOD

Alphabetically arranged

RICHARD EARLOM

Born, Somersetshire, 1743; died, London, 1822. He was at first a pupil of Cipriani, but later devoted himself to mezzotinto engraving. He executed few works in stipple, but they are of a quality which entitles him to rank as one of the greatest engravers in that manner.

EARLOM, RICHARD

278. THE HOLY FAMILY WITH ST. JOHN. Mezzotint.

Wessely, No. 69.

After the painting by Rubens. First State, proof with the artist's name in scratched letter, but before all other letters and inscription. Framed.

From the Robert Hoe Collection.

THOMAS FRYE

Born, near Dublin, 1710; died, 1762. Wellknown by a series of life-sized heads.

FRYE, THOMAS

279. A MAN'S HEAD, PROFILE TO THE RIGHT. Mezzotint.

Chaloner Smith II. No. 14.

After painting by the engraver. VERY BRILLIANT IMPRESSION. Framed.

From the H. C. Hoskier Collection.

VALENTINE GREEN

Born, Birmingham, 1739; died, London, 1813.

GREEN, VALENTINE

280. JOSEPH CARRERAS. Mezzotint.

Chaloner Smith II. No. 20.

After Sir Godfrey Kneller. Good impression of the First State.

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ENGLISH MEZZOTINTS, BEST PERIOD—Continued

RICHARD HOUSTON

Born, Dublin, 1722; died, London, 1775. He was apprenticed to Brooks, and thus became a fellow-pupil with MacArdell, whom at the outset of his career he was considered to rival, if not even to surpass, in spirit and fire. He went to London about the same time as MacArdell, and established himself near Drummond's, at Charing Cross, from which address he issued some of his most successful productions after Rembrandt and others.

"His manner was bold and vigorous when his subjects required such treatment, as in the rugged pictures of Rembrandt."—ALFRED WHITMAN.

HOUSTON, RICHARD

281. ELIZABETH, DUCHESS OF HAMILTON. Mezzotint.
Chaloner Smith, No. 60. (Only State).
After Cotes. Very fine impression, with margin.

WILLIAM HUMPHREY

Engraver in mezzotint of the XVIIIth Century.

HUMPHREY, WILLIAM

282. MADAME DU BARRY. Mezzotint.
Chaloner Smith II. No. 8.
After B. Wilson. First State before the inscription, with scratched artist's name.
From the Baron Von Lanna Collection.

JAMES MACARDELL

Engraver in mezzotinto. Born in Ireland, 1710; died, London, 1765. One of the best of the earlier masters of mezzotinto.

MacARDELL, JAMES

283. THE PLYMOUTH BEAUTY, HANNAH HORNECK. Mezzotint.
Chaloner Smith, No. 107.
After Reynolds. Third State showing the full plate-margin. Beautiful impression with "Plymouth Beauty" instead of the name.
From the Royal Collection, Windsor Castle.

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ENGLISH MEZZOTINTS, BEST PERIOD—Continued

RICHARD PURCELL

Native of Dublin; pupil of Brooks and Miller. Signed his plates with the nom-de-plume of "Corbutt," and the name Charles or Philip as the fancy moved him.

PURCELL, RICHARD (Signed CHARLES CORBUTT)

284. LADY STANHOPE. Mezzotint.

Chaloner Smith III. No. 71.

After Reynolds. Strong and rich impression, without margin.

From the Royal Collection, Windsor Castle.

WILLIAM SAY

Engraver and Mezzotinter. Born, London, 1768; died there, 1834.

SAY, WILLIAM

285. CROSSING THE BROOK. Mezzotint.

After H. Thomson. Printed in colors, and published in 1804. In an impression of supreme beauty. With full margins, and in perfect condition. **OF THE UTMOST RARITY. ONE OF THE MOST SOUGHT AFTER OF ENGLISH COLOR-PRINTS.**

JOHN RAPHAEL SMITH

Born, Derby, 1752; died, Doncaster, 1812. "About 1767 he came to London, and, it is said, first engaged himself as a shopman, but soon entered on the career of an artist. He practiced painting extensively, and drew with great spirit. A very considerable number of his prints are from his own designs and pictures, yet he was most successful in his renderings of the works of Gainsborough, Reynolds and Romney. The prints published by him between the years 1775 and 1787 are, nearly without exception, among the most admirable productions ever executed in mezzotint."—CHALONER SMITH.

"Among all the engravers the art of mezzotint has produced, J. R. Smith is perhaps the most skilful and accomplished. His scraping has all the strength and vigor of a man who is complete master of his craft, while his training as a painter enabled him to add to his touch the true feeling of the artist."—ALFRED WHITMAN.

SMITH, JOHN RAPHAEL

286. WATERING THE CART HORSE. Mezzotint.

Not in Chaloner Smith.

After George Morland. Printed in colors, without margins. **BEAUTIFUL IMPRESSION.**

Duplicate from the J. Pierpont Morgan Collection.

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ENGLISH MEZZOTINTS, BEST PERIOD—Continued

SMITH, JOHN RAPHAEL

287. A VISIT TO GRANDMOTHER. Mezzotint.

Chaloner Smith III. No. 185.

After J. Northcote. Printed in colors and published London, 1785.

One of the most famous of all COLOR-PRINTS in an impression of UNSURPASSABLE BEAUTY, WITH FULL MARGINS.

Companion piece to a "Visit to Grandfather."

WILLIAM WARD

Born, London, 1766; died there, 1826. Elder brother of James Ward, and the most distinguished pupil of J. R. Smith.

WARD, WILLIAM

288. A VISIT TO GRANDFATHER. Mezzotint.

Chaloner Smith IV. No. 101.

After John Raphael Smith. Printed in colors. IMPRESSION OF SUPREME BEAUTY, WITH MARGIN.

Companion piece to "Visit to Grandmother" by J. R. Smith after Northcote. One of the finest pairs of English color-mezzotints known.

WARD, WILLIAM

289. THE GAMESTERS. Mezzotint.

Chaloner Smith IV. No. 97.

After the Rev. W. Peters. The three men at play are said to represent,—*Duke of York* (seated) playing with *General Carpenter* and making signs to *Major Thornton*. Famous mezzotint in good impression with margin. Framed.

WARD, WILLIAM

290. A YOUNG LADY ENCOURAGING A LOW COMEDIAN. Mezzotint printed in colors. 1785.

Frankau, No. 335.

After J. Northcote. IMPRESSION OF THE GREATEST BEAUTY AND RARITY, WITH ORIGINAL UNCUT MARGINS.

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STIPPLE ENGRAVINGS

JAMES WATSON

Engraver in mezzotinto. Born, London, 1740; died there towards the end of the Century.

WATSON, JAMES

291. THE RT. HON. LADY SUSAN O'BRIEN. Mezzotint.
Chaloner Smith IV. No. 108.
After F. Cotes. Second State, cut close to plate-margin.
SUPERB PLATE.

THOMAS WATSON

Engraver in mezzotinto and stipple. Born, London, 1748; died there, 1781.

WATSON, THOMAS

292. YOUNG GIRL, READING. Mezzotint.
After Godfried Schalcken. Proof before the letter.

JAMES YOUNG

English engraver in mezzotinto. Born, 1755; died, 1825.

YOUNG, JAMES

293. LADY CHARLOTTE GREVILLE. Mezzotint in colors.
Chaloner Smith IV. No. 29.
Engraver's finished proof, with his signature in ink, with full margins. Printed entirely in colors in impression of UNSURPASSABLE BEAUTY. EXCESSIVELY RARE.
(*See Reproduction on cover*)

STIPPLE ENGRAVINGS

In alphabetical order.

FRANCESCO BARTOLOZZI

Born, Florence, 1727. Pupil of Joseph Wagner at Venice. In 1764 he removed to London, and in 1769, upon the foundation of the Royal Academy, was nominated as one of the original members. He died in Lisbon on March 7, 1815.

BARTOLOZZI, FRANCESCO

294. MARY ISABELLA SOMERSET, DUCHESS OF RUTLAND. Stipple-engraving. 1780.
Proof without letter, with full margin. Printed in brown.
(Not mentioned in Tuer.) Framed.

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STIPPLE ENGRAVINGS—Continued

BARTOLOZZI, FRANCESCO

295. THE HONORABLE MRS. BINGHAM. Stipple-engraving.

Hamilton, page 83.

Third State of the plate with the inscription *Annette* in open letters.

Beautiful impression, printed in brown, with wide margin.

(See *Reproduction*)



BARTOLOZZI, FRANCESCO

296. A ST. GILES BEAUTY. Stipple-engraving.

After J. H. Benwell. Superb impression, printed in brown, with wide margin.



FRANCESCO BARTOLOZZI
The Honorable Mrs. Bingham
(See No. 295)

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STIPPLE ENGRAVINGS—Continued

BARTOLOZZI, FRANCESCO

297. "MIRTH" (LORD JOHN BURGERSH). Stipple-engraving.

After Reynolds. Good impression of the Fourth State with "Mirth" in place of the name, and with margin. Printed in brown. Framed.

BARTOLOZZI, FRANCESCO

298. LADY DUNCANNON. Stipple-engraving.

After J. Dowman. Beautiful impression, with considerable margin. Cleverly colored by hand.

Duplicate from the J. Pierpont Morgan Collection.

BARTOLOZZI, FRANCESCO

299. PAINTING, SCULPTURE AND ARCHITECTURE HONORING GEORGE III. Etching and stipple.

Head-piece to Boydell's "Houghton Gallery." The unfinished and finished trial proof, the former in pure etching, the latter with stipple work added, signed by Bartolozzi in pencil. Both with wide margin. Interesting pair of prints.

JEAN CONDÉ

French Engraver in crayon manner. Worked in London, mostly after Cosway, and died there 1794.

CONDÉ, JEAN

300. MRS. TICKELL. Stipple-engraving.

Daniell, No. 146.

After Richard Cosway. Face, hands and scarf printed in COLORS. OF UNSURPASSABLE BEAUTY, WITH FULL MARGIN.

(*See Reproduction*)



R. Cosway R.A. pinx^t

John Condé Sculp^r

Mrs. TICKELL.

Published by J. Condé Dec^r 1. 1791 N° 63 Queen Anne Street East, and at S. Bell's British Library.

JEAN CONDÉ (after RICHARD COSWAY)

Mrs. Tickell

(See No. 300)



RICHARD COOPER
Adieu Malmaison
(See No. 301)

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STIPPLE ENGRAVINGS—Continued

RICHARD COOPER

Stipple-engraver. Born, 1736; died, 1814. Pupil of Le Bas.

COOPER, RICHARD

301. **ADIEU MALMAISON.** Stipple-engraving.

Full-length figure of Napoleon in uniform, with cocked hat, turned to the right, the Chateau Malmaison in background. Designed by Isabey; engraved by C. J. Linges; finished by Richard Cooper. PRINTED ENTIRELY IN COLOR. IN PERFECT CONDITION WITH MARGIN. ONE OF THE FINEST OF THE NAPOLEON PORTRAITS.

(*See Reproduction*)

E. J. DUMÉE

English Engraver in stipple-manner; active towards the end of the XVIIIth Century.

DUMÉE, E. J.

302. **CONNUBIAL HAPPINESS.** Colored stipple-engraving.

Nagler III, page 574.

After J. Northcote. Circular plate, with full margin, beautifully printed in colors, with a little brush-work added. RARE.

JAMES GILLRAY

English stipple-engraver and Caricaturist. Born, 1757; died, 1815. Pupil of William Wynne Ryland.

GILLRAY, JAMES

303. **L'ENFANT TROUVÉ.** Stipple-engraving.

After Lavinia, Countess Spencer. Beautiful impression.
Printed in brown.

Duplicate from the J. Pierpont Morgan Collection.

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STIPPLE ENGRAVINGS—Continued

CHARLES KNIGHT

Stipple-engraver. Born, 1743; still living in 1826. Said to have been a pupil of Bartolozzi.

KNIGHT, CHARLES

304. **LOVE AND HOPE—LOVE AND JEALOUSY.** Oval stipple-engravings in colors.

After Henry William Bunbury. Decorative pair in beautiful impressions printed in colors, but with some brush-work added. Trimmed to the oval.

Duplicates from the J. Pierpont Morgan Collection.

ROBERT SAMUEL MARCUARD

Engraver in stipple. Born, London, 1751; died, 1792. One of the best pupils of Bartolozzi.

MARCUARD, ROBERT SAMUEL

305. **COMPOSITION, ALLEGORICAL PLATE.** Stipple in colors.

After Giovanni Battista Cipriani. SUPERB COLOR PRINT WITH FULL MARGIN.

WILLIAM NUTTER

Prominent stipple-engraver. Born, London, 1754. Pupil of John Raphael Smith.

NUTTER, WILLIAM

306. **THE PIN-CUSHION—THE BALL.** Pair of oval stipple-engravings.

Printed in colors. Cut to the oval.

Duplicates from the J. Pierpont Morgan Collection.

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STIPPLE ENGRAVINGS—Continued

JOHN OGBORNE



No. 307

OGBORNE, JOHN

307. MRS. JORDAN IN THE CHARACTER OF THE "COUNTRY GIRL."

Stipple-engraving.

Horne, No. 72.

After George Romney. With margin restored. SUPERB
PRINT IN COLORS OF THIS FAMOUS ENGLISH BEAUTY.

Duplicate from the J. Pierpont Morgan Collection.

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STIPPLE ENGRAVINGS—Continued

WILLIAM WYNNE RYLAND

Engraver and Etcher in stipple manner. Born, London, 1729; pupil of Ravenet and Le Bas; friend of Angelica Kauffmann in cooperation with whom he made the first English colored stipple plates.

RYLAND, WILLIAM WYNNE

308. **PENELOPE MOURNING ODYSSEUS.** Stipple engraving in colors.
After Angelica Kauffmann. Printed in colors. Margin trimmed to the oval, but showing about three-eighths inch of white paper with the names of the artists. **SUPERB IMPRESSION, WITHOUT ANY BRUSHWORK.**

LUIGI SCHIAVONETTI

Etcher and Engraver in stipple-manner. Born, Bassano, 1765; died, London, 1810. Pupil of Bartolozzi.

SCHIAVONETTI, LUIGI

309. **VISCOUNTESS BAYHAM (AFTERWARDS MARCHIONESS OF CAMDEN).** Stipple-engraving.
Hamilton, page 81.
After Reynolds. Printed in colors. Proof without letter, with margin, a small defect on the pillar near the lower right corner scarcely visible. **SUPERB COLOR PRINT WITHOUT ANY BRUSHWORK.** Framed.

BENJAMIN SMITH

Engraver in stipple. Died, London, 1810. Pupil of Bartolozzi.

SMITH, BENJAMIN

310. **THE MARCHIONESS OF SALISBURY.** Stipple-engraving.
After R. Crosse. Exquisite plate in beautiful impression.
With full margin. Framed.

SMITH, BENJAMIN

311. **MR. BARRYMORE.** Color-print.
After Thomas Hardy. Superbly printed in colors, with full margin.

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STIPPLE ENGRAVINGS—Continued

SMITH, JOHN RAPHAEL

312. AN EVENING WALK. Stipple-engraving.

Designed and engraved by J. R. Smith. Printed in brown.
BEAUTIFUL IMPRESSION WITH MARGIN, AND ARTISTICALLY
COLORED BY HAND.

Duplicate from the J. Pierpont Morgan Collection.

[**SMITH, JOHN RAPHAEL**]

313. ATTENTION—INATTENTION. Stipple-engravings in colors.

Engraved by Robert Mitchell Meadows. Famous pair of
color prints. EXCEEDINGLY FINE WITH FULL MARGINS.

[**SMITH, JOHN RAPHAEL**]

314. CREDULOUS LADY AND ASTROLOGER. Stipple-engraving in
colors.

Painted by J. R. Smith. Engraved by Pierre Simon.
Printed in colors. In excellent condition, with margin.

TEST (?)

TEST (?)

315. FRIEDRICH WILHELM II., KING OF PRUSSIA. Color-print.
1789.

Duplessis IV. No. 50. After Graff.

SUPERB PORTRAIT, PRINTED IN COLORS, WITH FULL MARGIN.
Although the engraver's name "TEST" is on plate, there
appears to be no information available concerning any
artist with that designation.

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STIPPLE ENGRAVINGS—Continued

PETER WILLIAM TOMKINS

Stipple engraver. Born, London, 1760; died there, 1840. Pupil of Bartolozzi.



No. 316

TOMKINS, PETER WILLIAM

316. AFFECTION AND INNOCENCE. Stipple-engraving in colors.

After Bartolozzi. Trimmed to the oval but showing about three-eighths inch white paper all around with the artists' names. EXCEEDINGLY FINE COLOR-PRINT WITHOUT ANY BRUSH-WORK.

Duplicate from the J. Pierpont Morgan Collection.

TOMKINS, PETER WILLIAM

317. MRS. SIDDONS. Stipple-engraving in brown.

After J. Downman. Magnificent impression, cut close to the oval.

Duplicate from the J. Pierpont Morgan Collection.

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STIPPLE ENGRAVINGS—Continued

CHARLES TOWNLEY

Painter and Engraver in mezzotint and stipple. Born, London, 1746; died there probably about 1802. Worked in Berlin and Hamburg.

TOWNLEY, CHARLES

318. **IMMANUEL KANT, THE PHILOSOPHER.** Stipple-engraving.
After M. S. Lowe. Beautiful impression, printed in brown, with full margin. Framed.

FRANCIS WHEATLEY

Painter. Born, London, 1747; died there in 1801. Painted the well-known "Cries of London," a series of 13 plates engraved afterwards by various prominent artists.

WHEATLEY, FRANCIS

319. **CRIES OF LONDON: PLATE I. ("TWO BUNCHES A PENNY").**
Stipple-engraving. 1793.
Engraved by Luigi Schiavonetti. Beautiful impression, printed in brown, with margin, showing little tears outside the plate-line.
(*See Reproduction*)

WHEATLEY, FRANCIS

320. **CRIES OF LONDON: PLATE III. ("SWEET CHINA ORANGES").**
Stipple-engraving.
Engraved by Luigi Schiavonetti. Printed in brown, with wide margin, in which are two tears. ONE OF THE MOST BEAUTIFUL OF THE SET IN EXCELLENT IMPRESSION.

WHEATLEY, FRANCIS

321. **CRIES OF LONDON: PLATE IV. ("DO YOU WANT ANY MATCHES?").** Stipple-engraving.
Engraved by Anthony Cardon. Printed in brown, cut within the plate-margin but showing the full title and one-half to three-quarters inch white paper on the three other sides.



Les French o fanny Fairies take Candy & perfume *A muser mes deux Fées pour les faire prendre à un peu*
Engraved by J. C. St. John. Publ'd by J. D. and J. G. Bell 1787. No. 172.
1785.

FRANCIS WHEATLEY
Cries of London, Plate I.
(See No. 319)

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STIPPLE ENGRAVINGS—Continued

WHEATLEY, FRANCIS

322. CRIES OF LONDON: PLATE V. (“NEW MACKEREL; NEW MACKEREL”). Stipple-engraving.

Engraved by Nicolaus Schiavonetti, Jr. Printed in brown, showing the full plate-line.

WHEATLEY, FRANCIS

323. CRIES OF LONDON: PLATE VI. (“KNIVES, SCISSORS AND RAZORS TO GRIND”). Stipple-engraving.

Engraved by Giovanni Vendramini. Printed in brown, cut within the plate-line, which is only visible at the bottom; on the other sides, about one-half inch margin. **VERY FINE IMPRESSION.**

WHEATLEY, FRANCIS

324. RUSTIC COURTSHIP—JEALOUSY. Stipple-engravings in colors.

Engraved by John Eginton. Beautiful pair of color prints, cut to the oval.

WHEATLEY, FRANCIS

325. HENRY AND JESSY. Colored aquatint.

Engraved by James Hogg. Etching, stipple and aquatint combined, the aquatinto work by F. Jukes. In the style of the French aquarella plates of Janinet and Debucourt, published by J. R. Smith, 1786. Printed in colors, with margin.

WILLIAM WARD

WARD, WILLIAM

326. ALINDA. Stipple-engraving in colors.

Frankau, No. 6.

Designed and engraved by Ward. **SUPERB IMPRESSION WITHOUT HANDCOLORING INLAID IN OLD MARGIN. VERY RARE.**

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STIPPLE ENGRAVINGS—Continued



No. 327

WARD, WILLIAM

327. ALMEIDA. Stipple-engraving in colors.

Frankau, No. 7.

Designed and engraved by Ward. Printed in colors, but retouched with the brush, cut to the oval but showing about five-eighths inch white paper all around and the title.

Duplicate from the J. Pierpont Morgan Collection.

WARD, WILLIAM

328. THE CHOICE. Stipple-engraving in colors.

Frankau, No. 59.

Designed and engraved by Ward. Printed entirely in colors, the oval, showing the corners in white paper, the title cut off. EXCEEDINGLY RARE.



LUCY OF LEINSTER

*In Leinster fair for Lippis fair,
Young Lucy was the grace
As ever did Lippy, limpid stream
Reflect so fair a face.*

WILLIAM WARD

Lucy of Leinster

(See No. 330)

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STIPPLE ENGRAVINGS—Continued

WARD, WILLIAM

329. "THE CYPRIAN VOTARY." Stipple-engraving.

Frankau, No. 82.

After John Raphael Smith. Beautiful impression trimmed to the oval and colored by hand.

Duplicate from the J. Pierpont Morgan Collection.

WARD, WILLIAM

330. LUCY OF LEINSTER. Stipple-engraving in colors.

Frankau, No. 189.

Impression of EXTRAORDINARY BEAUTY, ENTIRELY PRINTED IN COLORS. WITH MARGIN.

(See Reproduction)

WARD, WILLIAM

331. THE SOLILOQUY. Stipple-engraving in colors.

Frankau, No. 271.

With little margin and the title restored. Printed in colors. EXCEEDINGLY RARE.

WARD, WILLIAM

332. THOUGHTS OF MATRIMONY. Stipple-engraving.

Frankau, No. 294.

After John R. Smith. Inlaid in old margin, impression in dark brown, colored by hand. EXTREMELY RARE.

Duplicate from the J. Pierpont Morgan Collection.

WARD, WILLIAM

333. THE LOVELY BRUNETTE. Stipple-engraving in colors.

Engraved by G. Williams. Famous color-print without any brush-work. Beautiful impression cut to the oval.

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FRENCH ENGRAVINGS AND COLOR-PRINTS OF
THE XVIIITH CENTURY OF THE
“GENRE GALANT”

LOUIS MARIN BONNET

French engraver in stipple and aquatint; inventor of the crayon manner of engraving; styled by him,—“Le pastel en gravure.” Born, Paris, 1743; died, 1793. Worked for several years in St. Petersburg.



No. 334

BONNET, LOUIS MARIN

334. HEAD OF A YOUNG GIRL. Crayon-engraving.

After Carle Vanloo, in two chalks, black and white, on blue paper. Exquisite specimen of engraving in imitation of chalk-drawing, a method which later led to the stipple process. SUPERB IMPRESSION WITH MARGIN.

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FRENCH XVIIIth CENTURY PRINTS—Continued

BONNET, LOUIS MARIN

335. "LE DEJEUNE" (BREAKFAST). Colored aquatint.

After J. B. Huet. From the set of "Four Meals of the Day." Magnificent impression with full margin. PRINTED IN COLORS.

BONNET, LOUIS MARIN

336. "LE DINER." Colored aquatint.

After J. B. Huet. From the set of "Four Meals of the Day." Magnificent impression with full margin. PRINTED IN COLORS.

BONNET, LOUIS MARIN

337. "LE GOUTER" (AFTERNOON TEA). Colored aquatint.

After Baudouin. From the set of "Four Meals of the Day." The only one of the set designed by Baudouin, generally missing. Impression of supreme beauty with margin. PRINTED IN COLORS.

BONNET, LOUIS MARIN

338. "LE SOUPER." Colored aquatint.

After J. B. Huet. From the set of "Four Meals of the Day." Same style of impression as the preceding, with margin. PRINTED IN COLORS.

SIGMUND FREUDENBERGER

Born, Bern, 1745; went later to Paris where under the name Freudeberg he became one of the most eminent designers for engravings of the "genre galant" period.

FREUDENBERGER, SIGMUND

339. THE RUSTIC IDEAL. Aquatint.

Colored by hand by the artist and signed by him in ink.
VERY RARE.

FREUDENBERGER, SIGMUND

340. THE SWING. Aquatint.

Colored by hand by the artist. Without margin.

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FRENCH XVIIIth CENTURY PRINTS—Continued

FRANCOIS JANINET

Engraver and inventor of the so-called "aquarella manner" of color-printing. Born, Paris, 1752; died there, 1813.

JANINET, FRANCOIS

341. LA CONFIANCE ENFANTINE (CHILDISH CONFIDENCE). Color-print.

In aquarella after Sigmund Freudeberg. PRINTED IN COLORS AND OF THE GREATEST RARITY. Framed.

JANINET, FRANCOIS

342. LA CRAINTE ENFANTINE (CHILDISH FEAR). Color-print.

In aquarella after Sigmund Freudeberg. Companion piece to preceding. PRINTED IN COLORS AND IN THE SAME BEAUTIFUL CONDITION. Framed.

—JUBIER

JUBIER—

343. LA CONFIDENCE. Colored aquatint.

Portalis and Beraldii II. page 498.

After M. H. Bounier, 1740-1814. French Eighteenth Century color-print, without any hand-coloring, with margin.

NICOLAS DE LAUNAY

Born, Paris, 1739; died there, 1792. "An expert in the command of light. De Launay was also a singularly even engraver, and one always displaying conscientiousness of treatment combined with great facility of execution. For him difficulties did not exist, as may be realized from an examination of his treatment of many a scene which, at first sight having the appearance of simplicity itself, is really the result of careful and masterly execution."—RALPH NEVILLE.

DE LAUNAY, NICOLAS

344. LA GAIETÉ CONJUGALE. Etching, finished with the graver.

Portalis and Beraldii II. No. 20.

Termine au burin. After Sigmund Freudeberg. BEAUTIFUL IMPRESSION WITH MARGIN.

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FRENCH XVIIIth CENTURY PRINTS—Continued

DE LAUNAY, NICOLAS ("Sous la direction de")

345. **LA FELICITÉ VILLAGEOISE.** Etching finish with a graver.
Portalis and Beraldii II. No. 21.

After Sigmund Freudeberg, engraved by Jean Louis De lignon, pupil of De Launay. IN SUPERB IMPRESSION, WITH MARGIN. (Companion piece to preceding.)



No. 346

DE LAUNAY, NICOLAS

346. **LA COMPLAISANCE MATERNELLE.** Etching, finished with the graver.

Portalis and Beraldii II. No. 19.

After Sigmund Freudeberg. SUPERB IMPRESSION OF THE EARLY STATE BEFORE THE FULL LETTERING, WITH MARGIN.

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LINE ENGRAVINGS OF THE EARLY XIXth CENTURY

ROBERT DE LAUNAY, LE JEUNE

Brother and pupil of Nicolas de Launay. Born, Paris, 1754; died, 1814.

DE LAUNAY, LE JEUNE, ROBERT

347. L'ACTE D'HUMANITÉ. Etching, finished with the graver.

Portalis and Beraldi II. No. 6.

After Jean de Fraine.

PIERRE ADRIEN LEBEAU

LEBEAU, PIERRE ADRIEN

348. MADAME DU GAZON. Painter-engraving. 1776.

Portalis and Beraldi II. No. 27.

EXQUISITE PRINT, WITH MARGIN.

CHARLES LOUIS LINGÉE

LINGÉE, CHARLES LOUIS

349. PORTRAIT OF M'LLE DE RAUCOURT, ACTRESS OF THE COMEDIE

Française. Etching in mixed manner.

Portalis and Beraldi II. No. 2.

After design by Sigmund Freudeberg. Ornamental work and little scene by Moreau le Jeune. Decorative plate with little margin around the plate-line.

LINE ENGRAVINGS OF THE LATE XVIIth AND EARLY XIXth CENTURIES

(Selection of some of the finest specimens produced, all in early impressions of extraordinary brilliancy)

BARON LOUIS A. G. BOUCHER DESNOYERS

Born, Paris, 1779; died there, 1856. One of the foremost of the more recent line-engravers. Pupil of Darcis and A. Tardieu.

DESNOYERS, BARON LOUIS A. G. BOUCHER

350. LA VIERGE AU BERCEAU. Line-engraving. 1830.

Apell, No. 3 (First State).

After Raphael. Remarque proof, before all letters. EXTREMELY RARE IN THIS STATE.

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LINE ENGRAVINGS OF THE EARLY XIXth CENTURY—Continued



No. 351

DESNOYERS, BARON LOUIS A. G. BOUCHER

351. **LA BELLE JARDINIERE.** Line-engraving. 1805.

Apell, No. 4.

After Raphael. MAGNIFICENT IMPRESSION OF THE FIRST STATE WITH DESNOYER'S SIGNATURE IN PENCIL. EXTREMELY RARE.

From the H. C. Hoskier Collection.

DESNOYERS, BARON LOUIS A. G. BOUCHER

352. **LA VIERGE A LA CHAISE.** Line-engraving. 1805.

Apell, No. 8.

Brilliant impression. IN PERFECT CONDITION, WITH THE DRY-STAMP OF THE ARTIST.

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LINE ENGRAVINGS OF THE EARLY XIXth CENTURY—Continued

JOSEPH VON KELLER

Line-Engraver. Born, 1811; died, 1873.

KELLER, JOSEPH VON

- 353. MADONNA DI SAN SISTO.** Line-engraving.

Apell, No. 4.

After Raphael. Unfinished trial-proof, marked by the artist,—“Third trial-proof,” and signed. ONE OF THE FINEST OF THE MORE RECENT LINE-ENGRAVINGS.

GIUSEPPE LONGHI

Etcher and Engraver. Born, Monza, 1766; died, Milan, 1831. Pupil of Vangelisti and Travallesi.

LONGHI, GIUSEPPE

- 354. THE VISION OF EZEKIEL.** Line-engraving. 1803.

Apell, No. 1.

After Raphael. BRILLIANT IMPRESSION OF THE FIRST STATE BEFORE THE LETTER, WITH SCRATCHED ARTISTS' NAMES. VERY RARE.

From the Quandt Collection.

LONGHI, GIUSEPPE

- 355. LO SPOSALIZIO.** Line-engraving. 1820.

Apell, No. 3.

After Raphael. Proof with the verse in open letters, before the dedication and coat of arms. One of the few impressions on India paper. EXTREMELY RARE.

From the Dr. Engelmann Collection, who received the print direct from the heirs of the artist.

LONGHI, GIUSEPPE

- 356. LA MADDALENA DEL CORREGGIO.** Line-engraving. 1810.

Apell, No. 14.

First State before the letters and coat of arms and with the artist's name. EXCEEDINGLY RARE.

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LINE ENGRAVINGS OF THE EARLY XIXth CENTURY—Continued

JOHANN AUGUST EDWARD MANDEL

Born, Berlin, 1810; died there, 1882. The last of the great line-engravers. His saying, "When I die, there will be no more," has come true.

MANDEL, JOHANN AUGUST EDWARD

357. THE MADONNA COLONNA. Line-engraving. 1855.

Apell, No. 2.

BEAUTIFUL IMPRESSION, WITH OPEN LETTERING, AND FULL MARGIN. Framed.

MANDEL, JOHANN AUGUST EDWARD

358. RAPHAEL AT AGE OF FIFTEEN. Line-engraving. 1860.

Apell, No. 36.

After himself. Trial proof, nearly finished and signed in fine lettering,—“E. Mandel fecit, 1860” and marked by him in pencil,—No. X.” BEAUTIFUL IMPRESSION. Framed.

RAPHAEL MORGHEN

Born, Florence, 1758; died there, 1833. “Probably no engraver has had so large a following as Raphael Morghen. This is partly due to his soft and captivating style and partly to his excellent judgment in the choice of subjects. Morghen has preserved to the world the almost extinct glories of Leonardo da Vinci’s *Last Supper* in a plate which alone would have made the reputation of any engraver.”—FREDERICK KEPPEL.

MORGHEN, RAPHAEL

359. THE MADONNA DEL GRANDUCA. Line-engraving.

Apell, No. 14.

After Raphael. Artist’s proof, Second State (of 5) described by Apell, before all letters, with only the artist’s name in scratched letters. OF THE GREATEST RARITY

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LINE ENGRAVINGS OF THE EARLY XIXth CENTURY—Continued

MORGHEN, RAPHAEL

360. **THE TRANSFIGURATION.** Line-engraving.

Apell, No. 20.

After Raphael. Proof impression, before the letters and coat of arms, with one line of Bible-text in open letter. Only 15 remarque proofs printed before this State. Superb impression on India paper, with full margins. **OF THE GREATEST RARITY.**

From the Dr. Engelmann Collection, who states that this impression was presented by Morghen to Giuseppe Longhi, from whose heirs it came to Dr. Engelmann.

CHRISTIAN FRIEDRICH MUELLER

Line-engraver. Born, Stuttgart, 1782; died, 1816. Pupil of his father, Gotthard von Mueller.

MUELLER, CHRISTIAN FRIEDRICH

361. **THE MADONNA DI SAN SISTO.** Line-engraving.

Apell, No. 3. (Sixth State).

Retouched by Boucher-Desnoyers and published by Gouphil and Co. The fact that Mueller's masterpiece was not accepted as originally engraved is said to have driven him insane.

MUELLER, CHRISTIAN FRIEDRICH

362. **THE MADONNA DI SAN SISTO.** Line-engraving.

Apell, No. 3. (First State).

Unfinished trial-proof of the most famous of all line-engravings, said to exist in only five impressions, before the halo and the angel-heads in the clouds near the centre of the right curtain. **OF THE GREATEST BEAUTY.**

From the Dr. Engelmann Collection.

*Second Session, Thursday Evening, April 13th
For General Alphabetical Index see end of Catalogue*

LINE ENGRAVINGS OF THE EARLY XIXth CENTURY—Continued

RUDOLPH STANG

Line-engraver. Born, 1831. Pupil of Joseph Keller.

STANG, RUDOLPH

363. Lo SPOSALIZIO. Line-engraving. 1873.

Apell, No. 1.

After Raphael. Remarque proof, the flower on the staff of Joseph left white. SUPERB IMPRESSION, WITH WIDE MARGIN.

From the Dr. Engelmann Collection.

PAOLO TOSCHI

Line-engraver. Born, Parma, 1788; died there, 1854. Pupil of Bervie.

TOSCHI, PAOLO

364. Lo SPASIMO DI SICILIA (CHRIST BEARING THE CROSS). Line-engraving. 1832.

Apell, No. 5.

In superb impression of an Intermediary State, between the first and second of Apell. UNDESCRIPTED IN THIS STATE AND PROBABLY UNIQUE.

From the Dr. Engelmann Collection.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

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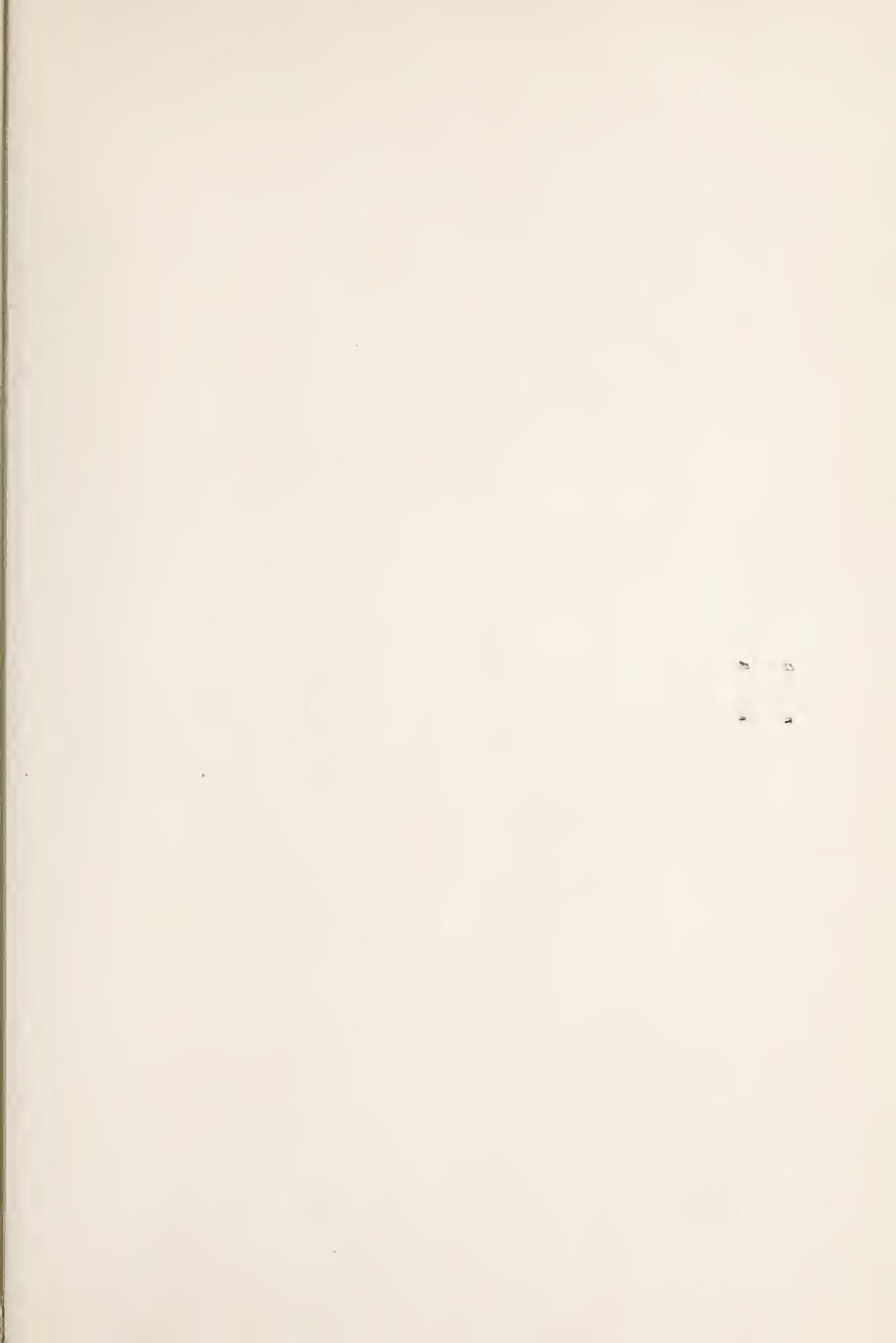
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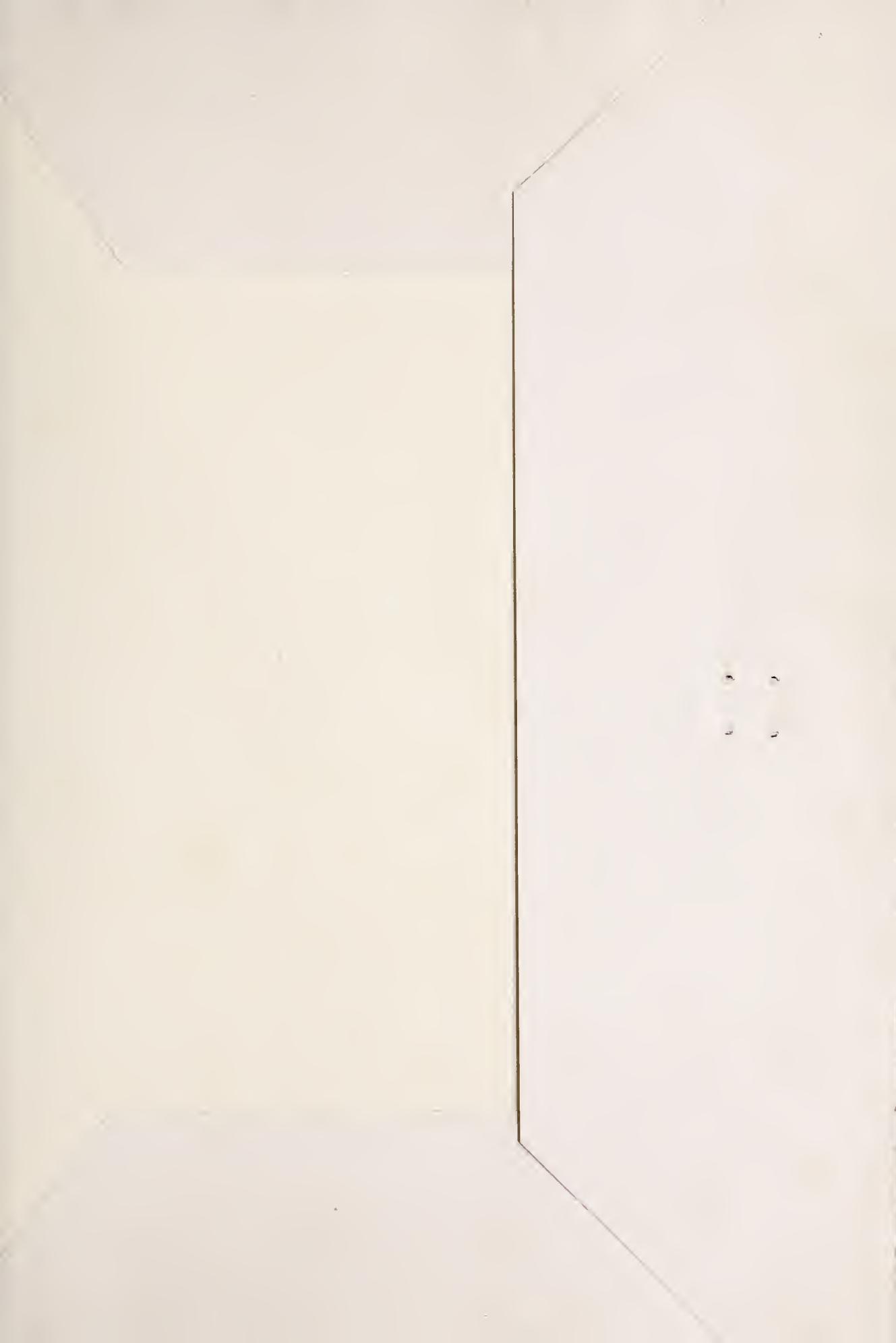
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